

EXCLUSIVE LESSONS FROM TOM QUAYLE » SAM BELL » CHRIS BUCK » GIORGIO SERCI

# Guitar *Interactive* 88

+ INTERVIEWS



KRIS  
BARAJAS  
BAND

# SLASH

THE GUITAR ICON TEAMS UP AGAIN WITH MYLES KENNEDY AND THE CONSPIRATORS FOR '4'

TONY  
IOMMI  
TECHSESSION

LATEST GEAR REVIEWS

PRS IBANEZ  
BOSS TECH 21  
NEURAL DSP

AND MORE





# OUR GENERATION

James Ford plays **Ultramag** high energy electric guitar strings for power, sustain, and a longer string life than traditional nickel or steel.





**N**  
more  
el strings





Welcome to **ISSUE**

# 88

## Hello and welcome to issue 88 of Guitar Interactive Magazine!



Editor  
Jonathan Graham

Incredibly, it's already been a decade since Slash, Featuring Myles Kennedy, and Conspirators released their debut album—the landmark *Apocalyptic Love*. Ever since, the band—which, in addition to Slash and singer Myles Kennedy also

includes bassist Todd Kerns, drummer Brent Fitz and rhythm guitarist Frank Sidoris—has been on one of the more impressive and unrelenting tears in rock 'n' roll of recent times. Back with the equally impressive '4,' we catch up with one of the most iconic and recognisable guitar players of all time, as Gi talks to Slash.

Steamrolling through 2022, the Kris Barras Band has returned with a brand-new album, *'Death Valley Paradise.'* Produced by Dan Weller (Enter Shikari,

Bury Tomorrow, SiKth) and recorded at VADA Studios in Alcester, they return heavier, darker, more introspective but enormous at the same time. We catch up with Kris in this exclusive interview.

If that's not enough, Nick Jennison breaks down the powerful phrasing and killer technique of metal icon Tony Iommi, in this issue's Tech Session.

As usual, with every issue, we have a whole host of the latest and best gear reviews from around the world of guitar, with our team of world-class gear reviewers offering their unique insight, expertise, and personality, which as always, I hope you will enjoy. However, if that's still not enough, don't forget all of our exclusive lessons from Tom Quayle, Sam Bell, Chris Buck & Giorgio Serci.

**Guitar** Interactive

### Editor

Jonathan Graham  
jonathan@guitarinteractivemagazine.com

### Contributors

Jonathan Graham, Sam Bell, Nick Jennison

### Review crew

Nick Jennison, Tom Quayle, Sam Bell,  
Rodney McG

### Columns

Tom Quayle, Sam Bell, Chris Buck &  
Giorgio Serci

### Advertising Manager

Helen Bavester  
helen@guitarinteractivemagazine.com

### USA Advertising Sales

Lisa Spiteri  
lisa.spiteri@guitarinteractivemagazine.com

### Design and layout

Simon Gibbs  
simon@guitarinteractivemagazine.com

### Video Editors

James Masterton & Dave Kidd

### Sound Engineers

Dave Kidd

### Camera Operators

James Masterton

### Publishers

Guitar Interactive

### Publisher

Kim Wall

(c) Copyright 2022 Guitar Interactive Ltd. No part of this publication may be reproduced in any form or by any means without prior permission of the copyright owners. The views expressed in



# Guitar Interactive

Welcome to *Guitar Interactive Issue 88*

**GET IN TOUCH** Ask a question, share your ideas and let's see what works!



**iGuitarMag**  
Tweet your ideas and thoughts here



**facebook.com/  
GuitarInteractive  
Magazine**  
Keep up-to-date with the latest from Gi



**www.guitarinteractive  
magazine.com**  
Full user access to our extensive website and content

**Engineering**  
d & James Masterton  
s  
asterton & Dave Kidd  
**ers**  
teractive Ltd  
**ing Director**  
ler

**Contact**  
Sales and Information line:  
+ 44 (0)1708 757 337  
Fax Line: +44 (0)1708 757 528  
Address: Unit A, Chesham Close, Romford,  
Essex, RM7 7PJ, UK

## Ad Index

### Our advertisers.

ARIA 57  
CF MARTIN 21  
ELIXIR 31  
ERNIE BALL 15  
EVENTIDE 71

FOX GEAR 75  
MOOER 43&65  
OVATION 101  
PRS 49

ROTOSOUND 2&3  
SPECTOR 117  
TECH 21 NYC 33



Guitar Interactive are those of the contributors and not necessarily those of the Editor or Publisher.



ISSUE 88

# Contents

INTERVIEWS



010



## SLASH:

We catch up with one of the most iconic and recognisable guitar players of all time, as Gi editor **Jonathan Graham** talks exclusively with Slash.

## KRIS BARRAS:

026



Steamrolling through 2022, the Kris Barras Band has returned with a brand-new album, *'Death Valley Paradise.'*



## REVIEWS - GUITARS, AMPS & FX

052\_Ibanez AZ427P1PB

058\_Vintage 25th Anniversary Series V6HM Edition 2

062\_PRS Fiore Mark Lettieri Signature Electric Guitar

068\_DV Mark Eric Gales Combo

072\_Orange Super Crush

078\_Neural DSP Quad Cortex

084\_Tech 21 Paul Landers PL1 Signature Fly Rig

088\_Boss HM-2W Heavy Metal

092\_MixWave - Gojira: Mario Duplantier Virtual Drum Software

## THE QUIETROOM

098\_Breedlove David Starr Rise Up Again Signature Model

104\_Vintage V880WK & Vintage VE-440WK

## THE BASSMENT

110\_Aria DMB-206 BK

114\_Tech 21 Bass Fly Rig

118\_Eventide Tricerachorus

TECH SESSION

038

**TONY IOMMI**  
Nick Jennison

THE  
TECH  
SESSION  
FILES  
*Tony Iommi*



**TOM QUAYLE**

Modern Guitar - Part 2

124

**SAM BELL**

Extreme Shredding - Part 2

128

**CHRIS BUCK**

Rock & Soul - Part 3

132

**GIORGIO SERCI**

Creative Fingerstyle - 'African Sunset'

138

COLUMNS

# THE Interviews

Incredibly, it's already been a decade since Slash, Featuring Myles Kennedy, and Conspirators released their debut album—the landmark *Apocalyptic Love*. Ever since, the band—which, in addition to Slash and singer Myles Kennedy also includes bassist Todd Kerns, drummer Brent Fitz and rhythm guitarist Frank Sidoris—has been on one of the more impressive and unrelenting tears in rock 'n' roll of recent times. Back with the equally impressive '4,' we catch up with one of the most iconic and recognisable guitar players of all time, as Jonathan Graham talks to Slash.

Steamrolling through 2022, the Kris Barras Band has returned with a brand-new album, *Death Valley Paradise*. Produced by Dan Weller (Enter Shikari, Bury Tomorrow, SiKth) and recorded at VADA Studios in Alcester, they return heavier, darker, more introspective but enormous at the same time. We catch up with Kris in this exclusive Gi interview.



IN-DEPTH CHATS WITH  
GUITAR'S BIGGEST NAMES

Incredibly, it's already been a decade since Slash, Featuring Myles Kennedy, and Conspiracy. In addition to Slash and singer Myles Kennedy also includes bassist Todd Kerns, drummer and more. unrelenting tears in rock 'n' roll of recent times. Back with the equally impressive '4,' we catch **Graham** talks to Slash. »





ers released their debut album—the landmark *Apocalyptic Love*. Ever since, the band—which, Brent Fitz and rhythm guitarist Frank Sidoris—has been on one of the more impressive and h up with one of the most iconic and recognisable guitar players of all time, as **Jonathan**



**FOR** Slash, Featuring Myles Kennedy and the Conspirators, *Living the Dream* is much more than just a catchy album title. From multiple highly-acclaimed records to rocking sold-out venues all over the world, this act can clearly do no wrong. However, for all they've achieved and everywhere they've gone, when it comes to this band, there are always new musical boundaries to push and fresh creative avenues to explore. Enter '4,' the brand-new and highly anticipated studio effort from SMKC. True to the band's expanding legacy, it's everything you've come to expect from Slash, Myles, Todd, Brent and Frank... but also unlike anything you've heard from them yet.

This time out, Slash says, they captured a certain "magic" —the sound of five musicians and bandmates listening to and playing off one another in the spirit of live, in-the-moment collaboration. "It has a very spontaneous, fun kind of thing to it, and I love that," Slash says of '4.' "That's really the major difference on this record —we did it more or less live, and the mistakes are all in there. It's the sound of the five of us just jamming together in one room." Of course, he continues, "you can make an amazing album by recording the bass and drums and putting the guitars on later and all that. But when you can capture that live rock 'n' roll spirit? It makes the whole thing really special." And make no mistake: '4' is special.

The album kicks off with the six-string clarion call of Slash's Gibson Les Paul, which cuts through the mix like a siren forewarning what's to come—in this case, opening track "The River is Rising," one of the band's toughest and most dynamic compositions to date. Unravelling via a menacing, tightly coiled riffs and deep-in-the-pocket groove, the song builds to a trademark SMKC widescreen chorus, featuring Kennedy's vocals riding over waves of guitar melody before stopping on a dime to break into a furious double-time instrumental sprint—with Slash's frenzied, nimble solo racing above, around, alongside and within his bandmates' full-throttle rhythm gallop. »

"Throughout, '4' hits on a wide range of soulful textures, combining laser-sharp musical focus and a **lightning-**





ands, styles and moods and does it all with  
**in-a-bottle** sense of immediacy.”

“It grabs you right out of the gate,” Slash says. And from the chunky, deliberate stomp of “Whatever Gets You By” to the slinky grooves and talk box-drenched guitar hooks of “C’est La Vie,” the anthemic swell of “The Path Less Followed” to the cowbell-inflected boogie-shake of “Actions Speak Louder Than Words,” and the grimy Aerosmith-Esque funk of “April Fool” to the rampaging attack of “Call Off the Dogs,” ‘4’ never let’s go.

To be sure, this is SMKC like you’ve never heard them before. Need more evidence? See, for starters, the exotica-tinged “Spirit Love,” which is introduced by a snaky Slash single-note theme played on an electric sitar (but don’t worry –it’s still run through “a Marshall at full blast,” Slash assures) and then erupts into a psychedelic fever dream fueled by a crushing, circular riff. Says Kennedy, “Every time I hear the song, I see, like, a cobra dancing in front of a snake charmer.”

Or, on the other end of the sonic spectrum, the bright-toned pop-rocker “Fill My World,” a heart-on-sleeve love song –even if, Kennedy admits, it’s a love song about his dog –that blooms with irresistible major-key melodies and one of Slash’s most liquid and expressive solos to date. Or album closer “Fall Back to Earth,” a six-minute “epic,” to use Slash’s word, awash in cinematic soundscapes and dramatic tonal shifts and anchored by an indelible, at this point practically trademark, Slash guitar hook. »



*Slash- Interview*





# THE COLORS OF PUNKS POETS AND LEGENDS



THE COLORS OF  
ROCK'N'ROLL  
ERNE BALL



Slash - The River Is Rising (feat. Myles Kennedy and The Conspirators) [Live at Studios 60]

Throughout, ‘4’ hits on a wide range of sounds, styles and moods and does it all with laser-sharp musical focus and a lightning-in-a-bottle sense of immediacy. “Everybody went into with the mindset of, ‘Okay, the red button’s being pressed, the tape machine is rolling. Just do your best and don’t screw up!’” Kennedy says with a laugh. He likens the process to creating a sonic snapshot: “You’re documenting a moment in time and letting things kind of fall where they may. It’s a different approach, but a very human one.” That “different approach” is just one of several ways SMKC changed things up this time out. Whereas the band recorded their previous two records in L.A. with Michael “Elvis” Baskette, for ‘4’, they opted to relocate to Nashville to work with Grammy-winning producer Dave Cobb, known for helming rock and country projects from the likes of Chris Stapleton, Jason Isbell, Rival Sons, and Shooter Jennings, among others.

“Dave and I had this great conversation where we talked about (famed producer and engineer) Glyn Johns, recording live, spontaneity and first and second takes—all this stuff that’s right up my alley,” Slash says. “Based on that conversation, I said, ‘Let’s do this.’” The experience was, Slash continues, “really unique.” For starters, he says, “we had to get to Nashville during the pandemic, and safely. So, I figured, ‘Well, we’ll just take a tour bus.’ Which was an adventure unto itself.” Kennedy picks up the story. “We were trying to be really careful given that things were still pretty risky. So, we met up in Las Vegas, and before we got on the bus, we all got tested. Then when we got off the bus in Nashville, we tested again. Before we stepped through the studio doors, we tested again. We had all these protocols in place.”

The sessions for ‘4,’ which took place in Nashville’s legendary RCA Studio A—“it’s this huge, historical room that used to be Chet Atkins’ studio,” Slash says, “I remember the day before we went in, one of Dave Cobb’s assistant engineers said, ‘Oh, you guys will be recording by tomorrow night,’” Kennedy recalls. “And I was like, really?” Really. “That first day, we came in, lined the backline up with a couple of baffles and started recording live, just like that,” Slash says. “We recorded two songs a day—vocals, guitars, bass and drums—and we kept everything. Dave, just let us do our thing.” Within a week, the band had roughly 90% of the music recorded. But everything came to a screeching halt when Kennedy tested positive for Covid-19. »





“That’s **really the major difference on this record** –we did it more or less live, and the mistakes are all in there. It’s the sound of the five of us just jamming together in one room.”

"I was the first to go down," the singer says. In short order, Kerns, Fitz and one of the house engineers followed suit. "We were staying in an Airbnb in Nashville, and everybody had to go into quarantine," Slash recalls. "And I was sitting there going, 'Maybe I should check into a hotel?' But I wasn't going to abandon my band just because they got sick." Instead, they simply moved the sessions to the Airbnb. "I ended up having to finish three of the vocals – 'Spirit Love,' 'Whatever Gets You By,' and 'Fall Back to Earth' in the pool house," Kennedy says. "I tracked

my vocals on my laptop, and then I did the backing vocals there, too. Then we went to the studio."

Slash, for his part, finished up guitar. And despite his best efforts, he ended up with Covid as well. In fact, Sidoris was the only one who managed to escape infection. "So I was like, 'You do



story." It's a story that, ten years in, only continues to progress. "The thing about this group is it started out in one place, and it's evolved ever since," Slash says. "And just when it seems like it's reaching a certain place, without really giving it much thought, we'll get together and naturally move on to another place from there."

This is certainly evident with '4.' "I feel like in a lot of ways it's a continuation of what we do, but because of the way that it was recorded, it's also a progression," Kennedy says. "The songs were being captured and viewed through a different prism that helped

redefine the sound." And keep going. "I'm all kind of amazed and pleasantly surprised that we're still making records, and we're still continuing. "But that's because we do really do like each other." He laughs. "It's like watching people fistfight on stage where people know that we're in

Slash concurs. "The Conspirators is a new band, and it's been like that from the beginning. Everybody just wants to get together



en Todd came in and did all the  
we sent the files to Dave at the

uitar overdubs at RCA Studio.  
eventually tested positive for  
as the only Conspirator who  
o, I sent him home,” Slash says,  
n’t have anything else to do any-

way; get out of here. Stay away from this godforsaken place!”  
He continues, “It really was this whole crisis period. But we all  
went through it together, so in a way, it was also a great bond-  
ing experience.” That experience is reflected, quite forthrightly,  
in the sound of ‘4.’ “When I listen to a song like ‘The River is  
Rising,’ by that point I was starting to get pretty sick,” Kennedy  
says. “You can hear it in my voice, how congested I was. But  
that’s part of what I think is really interesting about this record.  
We just let those imperfections lay. Because it’s all part of the



ing; they will. “I think we’re  
y surprised that after a decade,  
e’re all still in it,” Kennedy con-  
o love what we’re doing, and we  
ghs. “It may not be as exciting  
age, but it’s certainly something  
it for the long haul.”

s is just such a simple, easy  
n its inception. It’s a band where  
ther and play, and there’s really

not a lot of other stuff that gets in the way. We get the material  
together, and we go for it, and once a run’s over, then we go and  
do other things.”

“But we always come back to it,” Slash continues, “because we  
love making these records and doing the tours and going out  
and having a really good time. And as low pressure as that is, it’s  
also super, super important to have that. We do it, and it’s fun.  
And that’s why we’ll continue to do it.” »

Slash breaks down '4' track by track.

## **“The River is Rising”**

**SLASH:** There are two or three songs on the record that were written during the pandemic; everything else was written before. “The River is Rising” was one of the last songs I wrote before we started pre-production, and because it was just so fresh and it had a certain groove and energy to it, it was the first thing we really attacked. It’s actually the newest song on the record. As for the double-time part, that was something that I came up with and tagged onto the end of the arrangement. Then when we were over at RCA, Dave Cobb suggested we do it right after the breakdown. So, we went straight into the fast part, and I just started doing the guitar solo over it. It was one of those things where we were jamming around, trying to fish out the arrangement, and it just happened.

## **“Whatever Gets You By”**

**SLASH:** I love the riff –it’s one of my favourite things on the record. And the arrangements are really very simple. I had the riff, and I kept playing it and playing it, and when I went in to record a demo, the next change spontaneously came out, and that’s what the chorus ended up being. Just making it up on the spot and going, “Oh, that works.” But it was really all about the groove and getting that sort of greasy, heavy stomp thing going. And that was it. It came together super-fast after that.

## **“C’est La Vie”**

**SLASH:** “C’est La Vie” is one that I remember from soundchecks—it might have been in Australia, I’m not sure. But I had that main opening riff, and it all came together –the verse, the chord changes, the bridge part –just jamming for an hour at soundchecks before every gig. When it came time to do the demo, it really followed the lines of what the arrangement was out on the road. Then when we actually went in to record it, I’d had this idea of doing the opening riff with a talkbox, although I hadn’t actually ever done it that way. But when we started pre-production, I just put it on there, and that’s what you hear on the record. »



012-28  
MODERN DELUXE

000-18  
MODERN DELUXE

D-45  
MODERN DELUXE

00-28  
MODERN DELUXE

# NEW CLASSICS HAVE ARRIVED.

## Introducing All-New Modern Deluxe Models.

Martin has added seven new models to their popular Modern Deluxe Series, giving you more body sizes and styles to choose from. If you're looking for a guitar with state-of-the-art features, modern playability, and that coveted vintage Martin tone, the Modern Deluxe Series is for you. Find yours today at [bit.ly/martinmoderndeluxe](https://bit.ly/martinmoderndeluxe).

scan me



## “The Path Less Followed.”

**SLASH:** It's the oldest piece of music on the record. We must have started playing that riff at some point during *World on Fire*—at least, I was playing it. The chord progression is really three chords that are transposed differently, but it allows for a certain kind of melody even though it's the same three chords repeating over and over again. I had that part forever, and I wouldn't let it go, but I never really got past those three chords. Finally, at some point during the last *Conspirators* tour, we developed the verses, and then during the pandemic, sitting around at home, I started to put together a real arrangement. I made a demo, sent it to Myles, and we got the song done.

## “Actions Speak Louder Than Words”

**SLASH:** It's a pretty simple, straight-ahead rock 'n' roll song, but the bridge is totally left field. The song is something that was written at soundcheck, with all of us just sort of jamming and me coming up with stuff by playing off the other guys. On the record, it's one of two songs I didn't play on a Les Paul—I used a Gibson '69 Reissue Flying V that I got for Christmas one year. I also used that guitar with the talkbox on “C'est La Vie.” The guitar sounds really, really good, and it's a little bit cleaner than my regular Les Pauls. I love the way it sounds on the solo on this one.

## “Spirit Love”

**SLASH:** That's one of the newer pandemic songs. The riff itself was just a direct result of the frustration of being stuck and not being able to do anything for an extended period of time. And the intro was influenced by the main riff as well. It has almost a Middle Eastern kind of feel or flavour to it. I wrote it on guitar, but when I went in to record it, I pulled out an electric sitar to play it at the beginning. Normally I don't pull out that sitar because it can be very cliché sounding, but it seemed appropriate for this one. And we put it through a Marshall at full blast, so it sounds a little like it's almost dying.

## “Fill My World”

**SLASH:** Musically, I came up with it at my studio. It was just the opening riff, and then the underlying chord changes started to come out in my mind. I wasn't really sure if I was going to pursue it or not, but I had to record it and make a demo. I thought I didn't know what the guys were gonna think... Because it has a certain sentimental kind of feel to it. But I sent it to Myles, and he came back with this really heartfelt lyric. I thought it was about all the loss we've been suffering during this dark period, and then he told me it was about his dog. [laughs] I said, “Well, you know, everybody has had somebody that they love affected by this, so...”



## “April Fool”

SLASH: Another one that I think goes back to the Living the Dream album tour. It’s a cool riff, but it took a while to put together. I’ve got a lot of tapes of us jamming it at soundchecks without knowing where to go after a certain point. But then, when I got home and put together an arrangement, it was actually pretty easy. And it really came together when we went into the studio. This is one of the songs that Dave Cobb had a definite impact on. Certain key elements were missing in the demo, arrangement-wise, and he just went, “We’ll connect that right there...” And I was like, “Oh, yeah, that’s a good idea!” [laughs] Sometimes, you just need that other person that you can trust musically. And if they have an idea, you can’t be too precious to try it.

## “Call Off the Dogs”

SLASH: This one was written pretty much on the fly and in the spirit of the energy of the whole project. You can’t overthink something like this because it kills the spirit. When we got into pre-production, it came together fairly quickly –just jam it, and that’s basically it. And I think it was probably the last thing that we recorded in the studio.

## “Fall Back to Earth”

SLASH: After one of the Guns tour legs was over, I went on safari in South Africa. I took a guitar with me, and one night I came up with the opening melody to this one. So, the lick came first, but I had to figure out where to go with it from there. Then during the Living the Dream tour that we had after that, I came up with the verse, and Myles had some great ideas for that. There was also a guitar melody part, which initially was going to be an instrumental part, but it ended up being the chorus. There were all these different pieces, but they seemed to relate to the same thing. The song really came together in Nashville. We fleshed it out, and there were harmony parts and things that just happened spontaneously in the studio. I hadn’t actually planned them, and they weren’t on the demo, but I did them while Dave Cobb was in the bathroom. [laughs] He came back. And I’d worked out this whole harmony and everything. So, it took me a minute to figure out where the song was going to go, but I’m really happy with the way it came out.

END «

“To be sure, this is **SMKC** like you’ve never heard them before...”

**Slash feat. Myles Kennedy  
and The Conspirators ‘4’  
Tracklist**

**The River Is Rising  
Whatever Gets You By  
C’est La Vie  
The Path Less Followed  
Actions Speak Louder  
Than Words  
Spirit Love  
Fill My World  
April Fool  
Call Off The Dogs  
Fall Back To Earth**

**SLASH**  
FEATURING  
**MYLES KENNEDY  
& THE CONSPIRATORS**  
**4**





For more information, visit  
[slashonline.com](http://slashonline.com)



# DEATH

## *Pariah*

Steamrolling through 2022, the Kris Barras Band has returned with a b (Enter Shikari, Bury Tomorrow, SiKth) and recorded at VADA Studio enormous at the same time. We catch up w



# VALLEY

Paradise

brand-new album, 'Death Valley Paradise.' Produced by Dan Weller  
s in Alcester, they return heavier, darker, more introspective but  
with Kris in this exclusive **Gi interview.** »

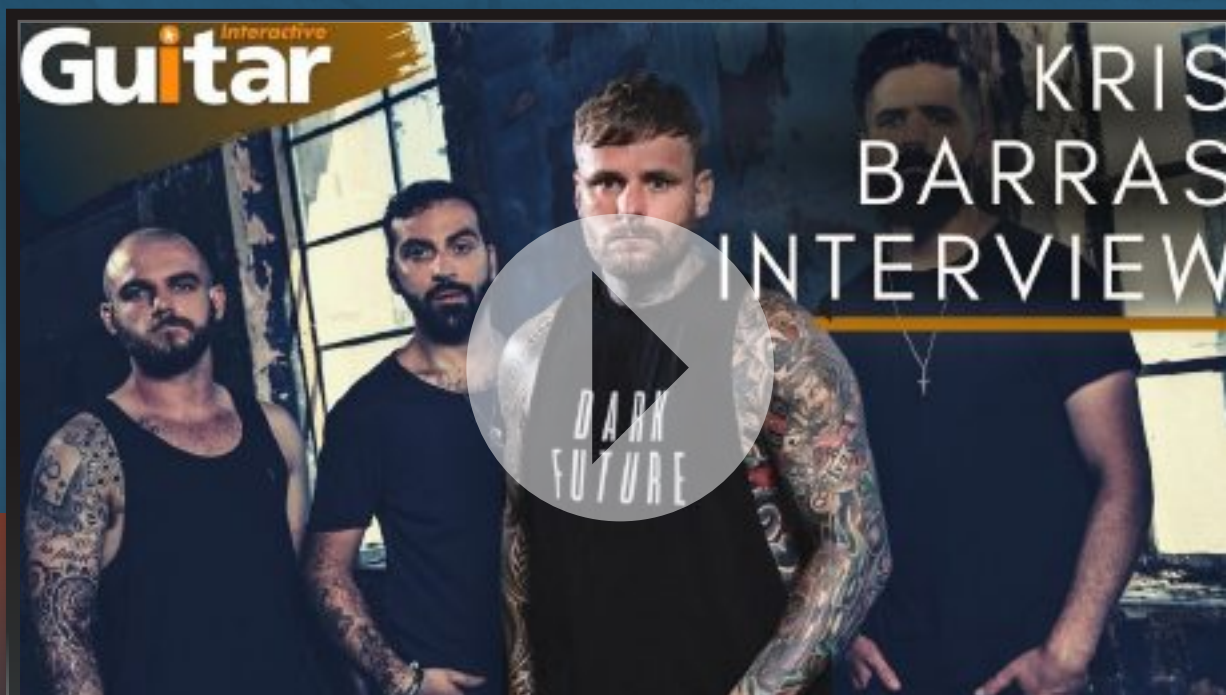


**‘DEATH** Paradise’ started life as a song before it was dissected and spread across the album. Death Valley is a place of extremes, where living things are said to not be able to survive. «To survive and thrive in those circumstances and find your paradise in it. For me, it sums up the journey I’ve been through. As a musician, you were put into a place where it was hard to survive, and you had to do different things to keep it moving.»

For 18 months, the world stood still, and we realised that we didn’t have control of ourselves anymore. “I had some really dark times. I didn’t want to get out of bed. I didn’t want to do anything. It was really tough,” Barras says. “I’ve thrown every-

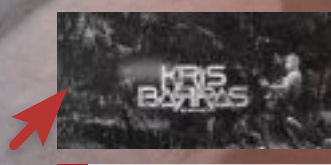
thing at this. It was tough not knowing if I’d ever be able to do this again. What am I going to do with my life? I’ve gone all-in. If I’m not this, who am I?” he says.

For the ex-MMA/cage fighter, there was only one way out, to re-focus. “Once Covid hit, it was a case of “anything goes,” and I don’t give a fuck anymore,” he says with no preconceived plan for the album. Barras decided to remove all shackles and began collaborating with songwriters, such as the heavyweights; Jonny Andrews (Three Days Grace, Fozzy), Bob Marlette (Alice Cooper, Airbourne, Rob Zombie), Blair Daly (Halestorm, Black Stone Cherry) and Zac Maloy (Shinedown, Tyler Bryant). »



*Kris Barras - Interview*





YouTube

Kris Barras Band - These Voices  
(Official Lyric Video)





Kris Barras Band - My Parade  
(Official Music Video)

Early 2020 was uncharted waters for all of us. “At first, we thought, three weeks and it’s over,” he says. “I went through a cycle. At first, I tried to take it positively and then reality set in. I’ve been fortunate in my life in that I’ve been sad but never suffered from anything that I would count as depression until last year.”

One of the shining lights of the period was co-writing. “It was a bit of a game-changer”, he enthuses. Seeds of the songs had already been sewn in late 2019. “There were a few riffs we were playing around with on tour, and a lot of those early songs were heavy. I sat down with the label and said the stuff I’m writing is heavier, and they were completely supportive. “In my teens, I was pretty

much only listening to Hard Rock and Metal, so it feels completely natural and free. More than ever, this album is me on an LP. I do think I’ve gone a little bit darker and deeper on it. Writing songs about topics I haven’t done before.”

The album opener and first single, “Dead Horses,” shakes the foundations by delving into broken relationships, which steamrolls into the crushing “Long Gone,” a tale of letting go. The album’s high voltage calling card is “My Parade,” - the bands’ protest song. “It says this is my parade, but it’s collective; it’s our parade,” Barras says. “This is my life, and this is how I’m gonna live it and if you don’t like it. Fuck off.” »



# GOOD TO GO

## WHENEVER • WHEREVER

A passion for playing means that inspiration can strike anytime, anywhere. With Elixir® Strings you know that when you pick up your guitar it's going to sound great—time and time again. That's because our featherweight coating protects your strings from the elements, keeping corrosion away and allowing your tone to sound great for longer, in any environment.

**Elixir Strings. Performance-ready with long-lasting tone.**



GORE, Together, improving life, ELIXIR, NANOWEB, POLYWEB, OPTIWEB, GREAT TONE • LONG LIFE, "e" icon, and designs are trademarks of W. L. Gore & Associates. ©2009-2021 W. L. Gore & Associates, Inc.



They take an introspective look on “These Voices.” “It’s that inner voice that is always telling you that you can’t do things and dragging you down,” he says. “For me, it’s been quite prevalent in my life over the past year.” They submerge themselves in the melancholic and haunting “Wake Me When It’s Over” whilst venturing into the chaotic darkness documenting his mental health struggles on the thundering finale, “Chaos.”

The band features a new rhythm section of Billy Hammett (Drums) and Kelpie Mackenzie (Bass) along with Kris Barras (Lead Vocals/ Guitar) and Josiah J. Manning (Rhythm Guitars/ Vocals). “The band on this album are a big part of how it sounds. When we get in a room

and jam, everything just comes out heavier and more angsty,” he says.

The Kris Barras band is set for an incredible 12 months ahead; They’ve just finished a sold-out UK tour with Kentucky’s favourite sons Black Stone Cherry, culminating with a show at the world-famous Royal Albert Hall. Their biggest headline tour to date begins in March 2022, followed by playing the iconic Wembley Arena in support of Thunder.

Kris Barras Band’ Death Valley Paradise’ is out now worldwide via Mascot Records / Mascot Label Group.

END <<



“This is my life, and this is how I’m gonna live it and if you don’t like it. **Fuck off.**”



# FREE YOURSELF FROM SIGNAL CHAINS OF BONDAGE



FLY RIG 5  
v2



RICHIE  
KOTZEN  
RK5  
Signature  
FLY RIG v2



PAUL  
LANDERS  
PL1  
Signature  
FLY RIG



ACOUSTIC/  
ELECTRIC  
FLY RIG



BASS  
FLY RIG  
v2

Whether you're a touring pro or bedroom hobbyist, a Tech 21 Fly Rig eliminates the constraints of space, cable spaghetti, crackling patch cables, dying batteries, ground loops and, best of all, stress. Without sacrificing tone. So you can be inspired to focus on your playing and not wrestling with your gear.

Each Fly Rig contains an all-analog SansAmp™ heart and is crammed with useful features. All in a rugged, all-metal housing just over a foot long and just under 21 oz. You can just toss it in your gig bag and head for the door.

Around the corner or across the globe, rule the road with a Tech 21 Fly Rig.

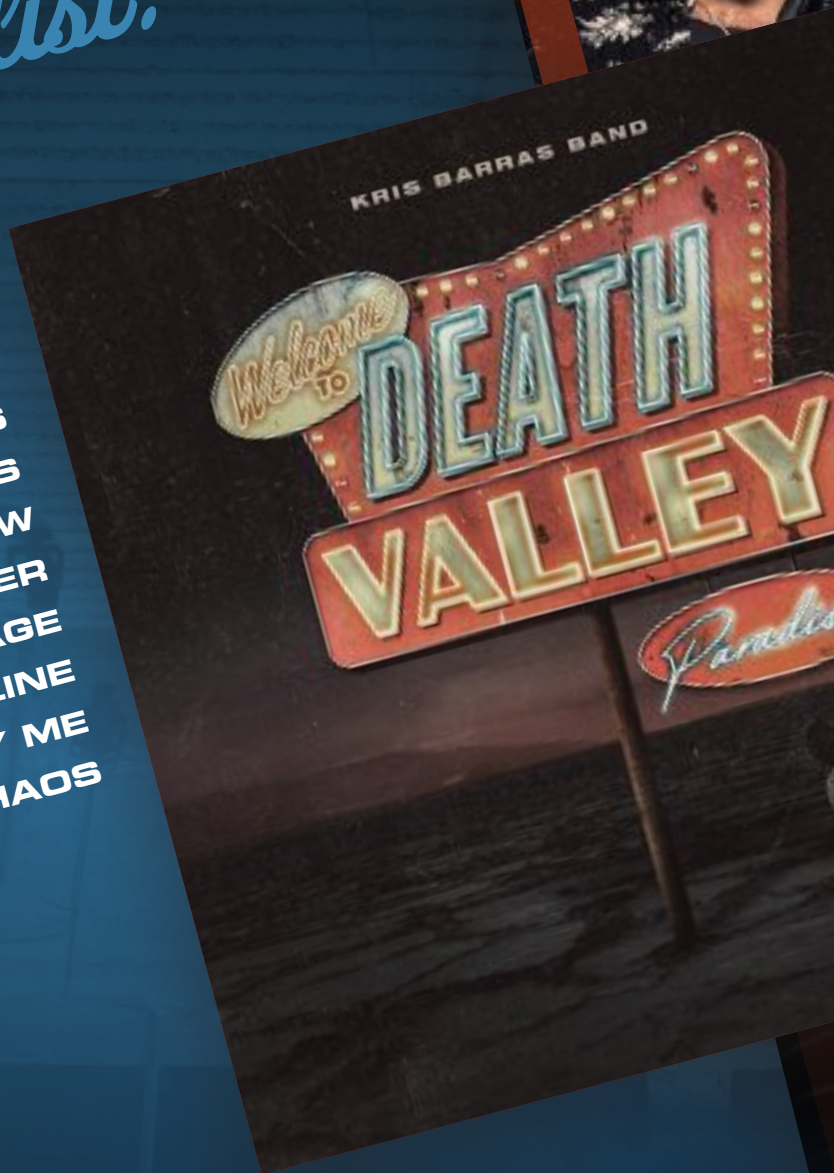


Analog Brilliance™  
tech21nyc.com



**KRIS BARRAS BAND**  
**DEATH VALLEY PARADISE**  
*Tracklist:*

DEAD HORSES  
LONG GONE  
MY PARADE  
THESE VOICES  
WHO NEEDS ENEMIES  
DEVIL YOU KNOW  
WAKE ME WHEN IT'S OVER  
HOSTAGE  
CIGARETTES AND GASOLINE  
BURY ME  
CHAOS







For more information, visit  
[krisbarrasband.com](http://krisbarrasband.com)



# THE Tech Session

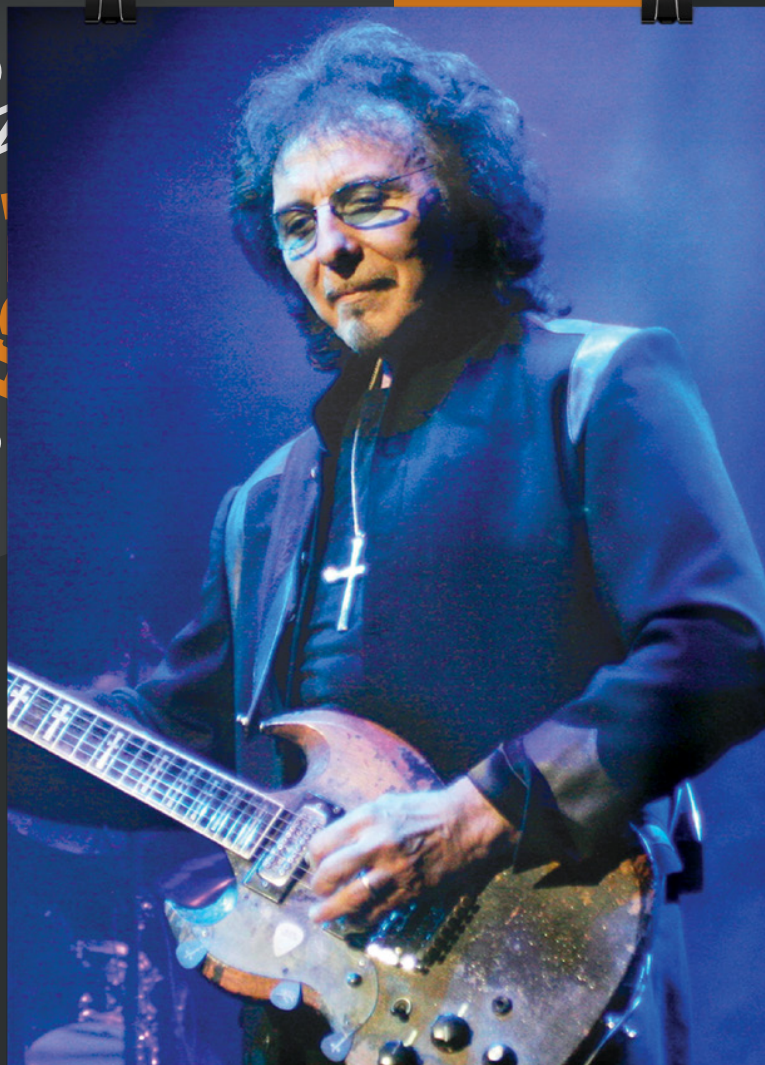
In each issue, the Guitar Interactive Tech Session shines the spotlight on one of guitar's biggest icons. These in-depth lessons look to break down style, techniques and individual nuances that make these great players stand out from the crowd in the form of a tailor-made composition.

All Gi TECH SESSION are accompanied with full tablature and a backing track — to help you learn, practice and utilise these new techniques in no time.

SPONSORED BY





UNDERSTANDING WHAT  
MAKES THE GREATS GREAT

TECH SESSION **TONY IOMMI**

THE  
TECH  
SESSION  
FILES

*Tony  
Iommi*



SPONSORED BY



TONY IOMMI TECH SESSION



# Tech Session

In this issue's Guitar Interactive Tech Session, **Nick Jennison** breaks down the ferocious power and subtle nuances of the Black Sabbath's riff lord, Tony Iommi. »

**FORMED** in 1968 in the iron heart of industrial Birmingham, Black Sabbath is one of the most influential rock bands of all time. Put simply, without Black Sabbath; there would likely be no heavy metal. Set to the ominous sounds of driving rain and funeral bells, their eponymous debut opens with a sinister tritone riff that paved the way for countless bands to follow - and if the anecdotes are to be believed, it almost didn't happen.

Consisting of guitarist and main songwriter Tony Iommi, bassist Geezer Butler, drummer Bill Ward and vocalist Ozzy Osbourne, Black Sabbath started as a psychedelic band named "Earth". Despite their best efforts and Iommi's blues and folk rock pedigree (having toured with a number of successful acts, including a brief stint in Jethro Tull), Earth was a flop.

Serendipitously, a cinema across the street from the band's rehearsal space was enjoying considerable success showing horror movies. Geezer Butler noted that it was





“strange that people spend so much money to see scary movies”, and that maybe if the band started playing “scary music” more people would come to watch them. The band renamed themselves after the cinema’s main feature - the 1963 Boris Karloff horror classic Black Sabbath - and the rest is history.

### *General guidance:*

Studying Iommi’s style is a great opportunity to work on tightening up your heavy riffing, because rhythmic accuracy is crucial to sounding authentic. Listen closely to almost any early Black Sabbath track, and you’ll notice that Tony Iommi’s massive riffs are the tonal and rhythmic anchor amidst the frenetic (occasionally chaotic) grooves of Butler and Ward. This is pretty much the polar opposite to contemporaries Led Zeppelin, with Bonham and Jones’s tight rhythms underpinning Jimmy Page’s loose swagger, but it’s no less impactful.

It’s worth noting that, despite the immense weight of his tones, Tony Iommi’s touch is light and controlled. Suffering an industrial injury that severed the tips of his 2nd and 3rd fingers, Iommi compensated by tuning his guitar down and switching to lighter strings, which necessitates a more measured pick attack - it also goes to show that you

don’t need big strings for big tones! Speaking of which...

### *Tone:*

In the pursuit of authenticity, we used the classic Iommi setup of a Gibson SG plugged into a cranked Laney amp - in this case, the LA30BL, which shares a lineage with the Supergroup heads used by Tony throughout his career. We tried a number of boosts and fuzzes and settled on a Gamechanger Audio Plasma Pedal, which sounded suitably rough and ominous. In reality, though, any guitar with two humbuckers will do the trick, especially if you plug it into a vintage-style British amp. You might consider using a fuzz or a Rangemaster-style treble boost (such as Laney’s TI Boost), but it’s not completely necessary.

One thing worth noting is that there’s not a massive amount of bass in Iommi’s tone - in fact, I rolled the bass to zero on our Laney head. This lets the growling midrange speak more clearly, and leaves plenty of room for the rhythm section.

As far as guitar settings go, it’s the bridge pickup with volume and tone up full for the majority of this session, but for the cleaner passages I switched to the neck pickup with the volume already rolled back - a clever »

way of getting your single-channel amp to behave like a channel switching model simply by using your guitar's controls.

### *Bars 1-4:*

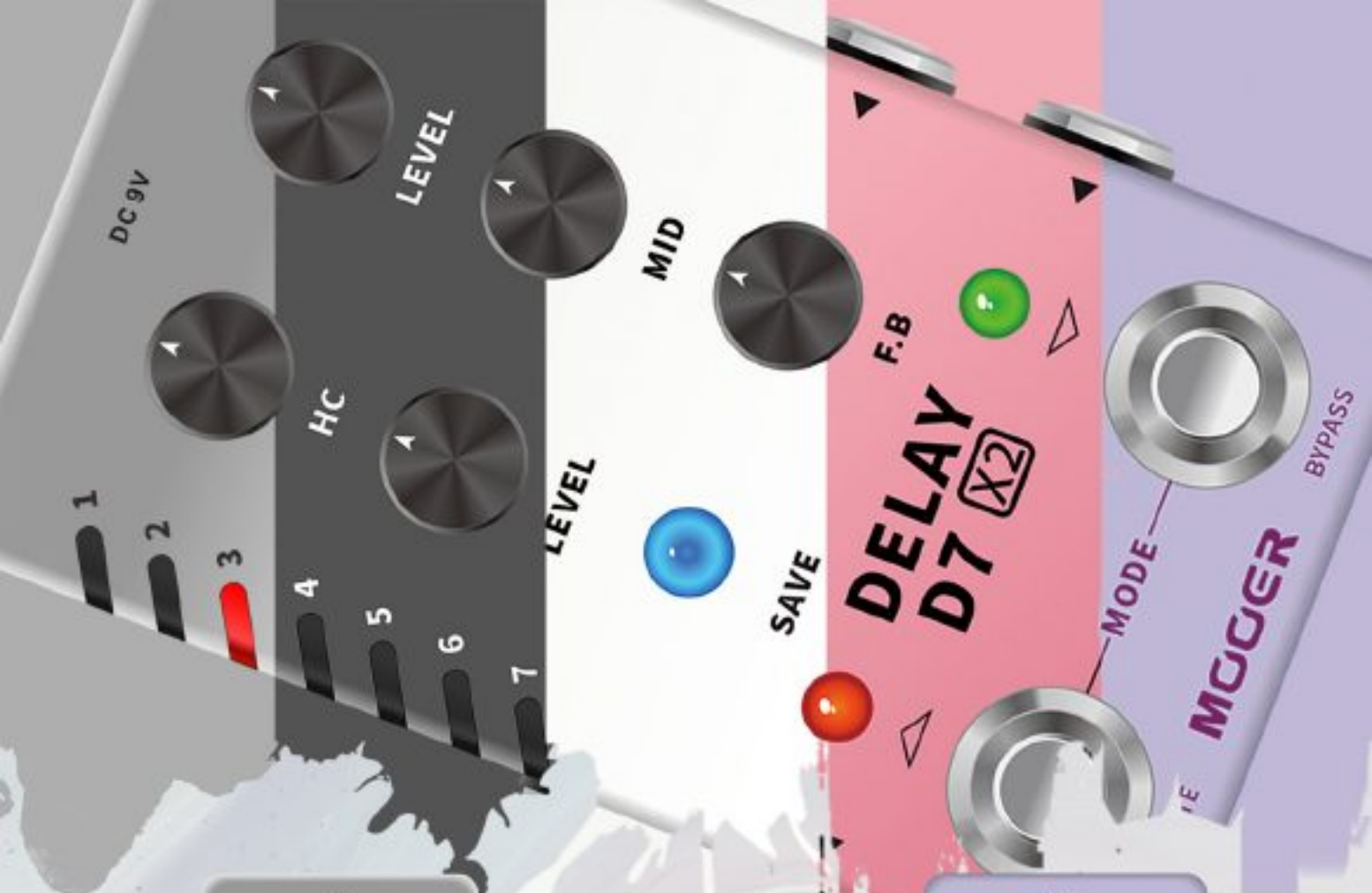
This first riff makes use of two classic Sabbath ideas: sliding power chords and tritone riffs. The latter, sometimes referred to as *diabolus in musica*, (Latin for “the devil in

music”) is a very sinister sounding interval found three whole tones (or six frets) above the root note - hence “tri-tone”. This device is heard in so many of Iommi’s riffs, especially the intro to “Black Sabbath.”

You’ll need to barre across the E and A strings on the 12th fret to make the pull-offs work. Also, when you’re executing the trill in bar 4, try starting slowly and increasing the speed gradually. »







- PREAMP MODEL X
- REVERB R7

- CAB
- GROOVE LOOP

- DELAY D7

**X2** Series

**MOOGER**

### *Bars 5-12:*

This riff is a tip of the hat to one of my favourite Sabbath riffs, “Sabbath Bloody Sabbath,” and makes use of sliding power chords and play muted open string chugs. The palm mutes aren’t as heavily muted as the ones you’ll find in more modern metal styles - rather, they’re a gentle dampening to create a darker texture to contrast the chord stabs.

There’s a tricky little fill in bar 10 that introduces a “rudiment” you’ll see crop up fairly often in this session - it’s two hammer-ons between fingers 1 and 3, followed by a

“grace note” hammer-on using the same fingers. Spend a bit of time getting this fill right, and you’ll find that a lot of the trickier ideas in this session feel easier than you’d expect.

### *Bars 13-16:*

An alternate riff, taking inspiration from “Iron Man.” It moves us momentarily to the key of B, with a chromatic figure is derived from the B blues scale (with the addition of an A# note). Notice we have another grace note hammer-on on the A string.



*Toni Iommi Tech Session Lead Parts*



### *Bars 17-24:*

This cleaner section draws on Iommi's jazzier stylings in "Sabbath Bloody Sabbath" and "Planet Caravan," alternating between strummed major and minor 7th chords and melodic phrases. If you're using a guitar with an SG-style control layout, flip to the neck pickup with the volume rolled back to clean up the tone - or just switch to a clean sound.

The sliding octaves are a little tricky, making use of the less common 3-fret shape. The best way to deal with this shape is to fix your hand into position and focus on the positioning of either the first or fourth finger - the other finger will take care of itself.

### *Bars 25-26:*

Another Sabbath Bloody Sabbath-inspired riff here (I did say it's one of my favourites!), making use of low inverted power chords for a dark and grinding effect. There are a number of fingering possibilities for this riff - I prefer to use a first finger barre for the 2nd fret notes and use both third and fourth fingers together for the rest, but feel free to experiment. Getting the palm mute just right and releasing it at just the right time is crucial to making this riff work.

### *Bars 27-30:*

This riff showcases a "parallel keys" approach used in tracks like War Pigs: taking a riff (in this case using the notes of the minor pentatonic scale) and moving it around the fret-board without making changing the fingering pattern (or the interval relationship) to match the original key. The effect is a little jarring, and very in keeping with the sinister vibe we're going for.

Also, notice that the "hammer-on/grace note" rudiment from bar 10 is back? This is an example of how one musical phrase can be repurposed to create a variety of interesting riffs and ideas.

### *Bars 31-34:*

An ascending lead line inspired by "War Pigs" which is fairly simple to execute, but requires a little attention to the finer details. For maximum authenticity, your vibrato should be shallow and fast without sacrificing evenness. In terms of note choice, we're drawing from a hexatonic minor scale, made up of the minor pentatonic scale with the addition of a natural 2nd (in this case an F#). This scale has a lot of the drama of a full seven-note minor scale, but with a slightly more open and spacious sound. It's also somewhat reminiscent of one of Iommi's formative influences, Hank Marvin of The Shadows. »

### *Bars 35-36:*

Solo time! Our first lick makes use of that now familiar rudiment from bar 10, followed by some bends from the root note of E up to F# - effectively superimposing the B minor pentatonic scale over our home key of E minor.

Take care with the “contour” of these bends. Iommi makes use of a variety of bending approaches to add interest to his solos, and the best way to get it right is by listening closely. The bends in this first lick are “pre-bends”, which involves bending the note to pitch before it’s picked, before releasing it.

### *Bars 37-38:*

We’re drawing from Iommi’s blues vocabulary for this E minor pentatonic lick. The timing can be a little tricky on the faster flourishes in bar 38 - focus on landing the 14th fret bend on time, and you should be ok.

### *Bars 39-40:*

This lick is a tip of the hat to the solo from “Paranoid” - one of Iommi’s best. It starts out with a series of bends before transitioning into a sequencing idea that cascades across the top four strings. Many of Iommi’s faster lines are composed of sequences like this, and

they serve to help the player and the listener “make sense” of these quick flourishes.

### *Bars 41-42:*

The last lick of our solo, making use of bends to the natural 2nd one more time. There’s also one more instance of the “hammer-on/grace note” rudiment - which just goes to show how many times you can afford to repeat the same phrase without sounding “predictable”.

The very last phrase makes use of some bluesy double stops, with a first finger barre on the 12th fret of the G and B strings.

### *Bars 43-54:*

A few bars of silence, before we hit one of Iommi’s most iconic “tricks”: a behind-the-nut bend on the open low E string, as heard in the droning intro to Iron Man. It’s pretty simple to execute - hit the low E string nice and hard, and then push the string behind the nut towards the surface of the headstock firmly enough to make the bend happen.

### *Bars 55-58:*

This triplet riff is inspired by “Children Of The Grave,” and is deceptively tricky. The first



challenge is getting the A and D strings to ring out without the low E dominating the sound. You can do this by slightly angling your pick strokes, so they just graze the low E while making firm contact with the A and D strings.

The second challenge is the timing of the hammer-ons. The first one is a grace note, while the second is part of a group of triplets. You might think of it as “bLA-da da-da BA-da-da da-da”.

### *Bars 59-66:*

Another Shadows-inspired melodic phrase, making use of two octaves of the hexatonic

minor scale from bars 31-34. You're free to use whatever fingering feels comfortable with this one.

### *Bars 67-75:*

A series of unison bends bring this track to a close. Rather than counting each bend (there are 33 in total), it's better to listen to the drums for your cue to finish - you'll hear a big roll on the snare drum signalling that the track is about to close.

In case you're new to unison bends, the idea is that you'll be bending a note on one string (in this case, the 15th fret on the »



*Toni Iommi Tech Session Rhythm Parts*

B string) to match the pitch of a fretted note on the next string up (12th fret on the high E). Don't worry about matching the pitch to the cent - it's the "beating" sound between the two notes that gives these bends their "crackling" character.

So with that, we've reached the end of this session. I hope you've enjoyed this exploration of Tony Iommi's playing and songwriting style, and hopefully, you've picked up a few ideas to use in your own songs and solos. See you in the next one!

**END**«





**SE**<sup>®</sup>

# BEST OF BOTH WORLDS

The PRS SE Hollowbody II Piezo provide musicians with the versatility of wielding both acoustic and electric tones in one instrument. It's designed with two discrete volume controls (magnetics and piezo) that can be run to the same amp with one cable – players can use the volume controls to blend the pickups. Or, you can run two cables and have the magnetic pickups go to your favorite amp while running the piezo signal straight to the board for a huge sound. To find out more and to hear how versatile this guitar is, go to [www.prsguitars.com](http://www.prsguitars.com).



**PRS**  
PAUL  
REED  
SMITH  
GUITARS

25<sup>TH</sup>  
ANNIVERSARY

© 2020 PRS Guitars / Photos by Marc Quigley

# THE Reviews

At **Guitar Interactive**, we pride ourselves on bringing you in-depth reviews and demonstrations for only the best products the world of guitar and audio electronics has to offer.

If it's in Gi, then it's gear we'd buy! All of our written reviews and breakdowns are accompanied by a detailed video – so you can see and hear for yourself if it's right for you.



GI87

# GUITARS, AMPS AND EFFECTS

PRODUCT RECOMMENDED  
**Gi**  
PRODUCT RECOMMENDED



# Ibanez AZ427P1PB

With its eye-catching poplar burl top, scorching tone, and easy playability, the Ibanez AZ427P1PB is a force to be reckoned with. This 7-string solid-body has a basswood body that issues a balanced tone, and its ergonomic contours offer unmatched comfort, no matter if you're sitting or standing. Plug it in, and the Seymour Duncan Hyperion humbuckers deliver precise, powerful tones—even under the highest gain settings. The onboard dyna-MIX10 switching system provides ten different pickup combinations for limitless tonal exploration. Here's **Nick Jennison** with the review.

**IBANEZ'S** AZ series has found favour with players of every style, and with good reason. They offer the legendary playability and versatility that Ibanez is known for but with a more conservative aesthetic that's less likely to get you the "side-eye" from your fellow musicians than, say, an RG.

Historically, if you've wanted a mid-priced extended range guitar from Ibanez, you were limited to their more "metal" offerings. Enter the AZ427P1PB - a seven string AZ from the more affordable "Premium" line. Made in Indonesia but sporting the same high-end hardware and appointments found on the Japanese-made "Prestige" line, this guitar is a very tempting proposition for players looking for a truly pro-level seven-string without breaking the bank.

Available in just one finish, the charcoal black burst is eye-catching without being gaudy, and there are few musical settings where this gui-

As you'd expect, this thing is **solid as a rock** and laughs in the face of even the most violent dives, flutters and warbles.

tar won't look at home. The poplar burl top is gorgeous and a refreshing change to the usual figured maple top that typically adorns this type of guitar.

The roasted maple neck is exceptionally tactile, with a C-shaped profile and a comfortable 12" radius that sets it apart from the flatter, thinner RG 7 string necks that you may be familiar with. It's a meaty offering but not at all cumbersome, and the 24 jumbo frets make »

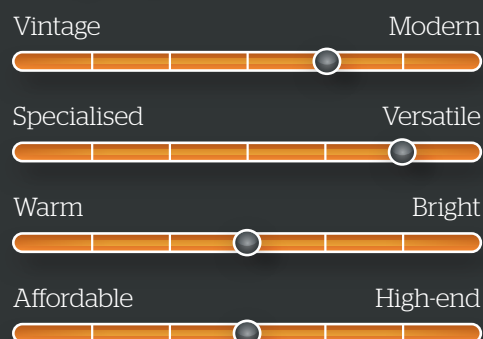




## Ibanez AZ427P1PB

**MSRP:** (UK) £1129 / (US) \$1933

### The Breakdown



### For fans of

Seven string girth.

Six-string playability.

Supreme versatility

For more information, please visit:

[ibanez.com/eu/](http://ibanez.com/eu/)



bends, slides, and fast shreddy passages feel effortless. One of the qualities I look for in a seven string neck is how easy it is to pick up and play without having to spend too long adjusting to the presence of the extra string, and I'm pleased to report that the adjustment period for this guitar was basically zero.

Tones come courtesy of a pair of Seymour Duncan Hyperion pickups, the more aggressive of the AZ pickups. That's not to say that these pickups are super-overwound "metal" pickups - they're

plenty hot but also very dynamic and full of character. The bridge pickup will chug with the best of them, but it also handles more restrained styles with grace. The neck pickup is full, throaty and articulate, with a killer soloing voice that tracks fast picking and legato lines no matter how much gain you have dialled up... and these two tones are just the tip of the iceberg!

The Dyna-MIX 10 switching system offers no less than ten distinct tones, ranging from full humbucking sounds to





“I’m **pleased to report** that the adjustment period for this guitar was basically zero...”



sparkling single coils and everything in between. It’s possible to configure each pickup as either a fat-sounding series humbucker, a clangy and cutting split coil or an open and airy parallel humbucker. In practice, we were

able to dial in convincing tones for country, funk, slide, classic rock, fusion, metal... you name it, the AZ427P1PB can handle it, and all with the benefit of the extra range that low B string affords. »

Seven strings and tremolo bridges - especially non-locking designs - typically don't go together terribly well, but the Gotoh T1572S bridge on this guitar is the perfect balance of stability and sensitivity. Because of the extra string, it's difficult to get a floating tremolo to feel smooth and responsive without being too "wobbly" on low chugs, but the balance is perfect here.

If you're in the market for a pro-level 7-string that won't look out of place on a pro gig and won't cost the earth, this is the guitar for you.

**END** «







# Vintage 25th Anniversary Series V6HM Edition 2

Based on the very popular Vintage V6—with a stunningly striking and rare two-tone Silver Burst finish—the Vintage 25th Anniversary Series limited edition V6HM Edition 2 celebrates a milestone in the company's history and is in honour of their 25th anniversary of guitar craftsmanship. Here's **Nick Jennison** to tell us more.

**ONE** of the definitions of “vintage” in the guitar world is “25 years old or older”. Well, with Vintage celebrating its 25th anniversary, we can now officially say that Vintage are vintage, and there are presumably “vintage Vintage Guitars guitars” out there somewhere...

Seriously though, Trev Wilkinson's giant-killing guitars are celebrating 25 years of making us all question why we'd bother spending a fortune on custom shop instruments when Vintage instruments are so so good for so little money.

The V6HM is their much-lauded HSS “S-type” guitar, offered here in a gorgeous Silver Burst finish to match the rest of the 25th-anniversary line. It's a really striking look, with cream plastic parts, cream single coils and a cream-and-black zebra humbucker that gives the illusion of a 3-single-coil configuration at first glance.

Tones come courtesy of Wilkinson's exceptional WOVaS single coils and WOHZBb

“The Silver Burst finish **looks absolutely killer...**”

humbucker. These pickups are fat, chimey and full of classic character. HSS configurations are notoriously hard to balance, given that humbuckers and single coils want to “see” different pot values (500k and 250k, respectively), but that's absolutely not the case here. This is even more apparent when pulling the bridge tone control to split the humbucker, giving you access to those classic single-coil back pickup tones.

Now, on to my biggest personal issue with this guitar: the neck. It's basically Kryptonite for me. It's a finished maple fretboard with low, old-school frets and a manly action... and I just can't play on it. Here's the thing, though, for fans of this type of guitar, this neck will feel absolutely killer! It has a great classic C profile with plenty of meat, and the fretwork is immaculate. It's definitely not a





## Vintage 25th Anniversary Series V6HM Edition 2

**MSRP:** (UK) £449 / (US) \$TBC

### *The Breakdown*

Vintage Modern



Specialised Versatile



Warm Bright



Affordable High-end



### *For fans of*

AZ versatility.

RG playability.

Golden-era shred tones.

For more information, please visit:

[vintageguitarsrus.com](http://vintageguitarsrus.com)



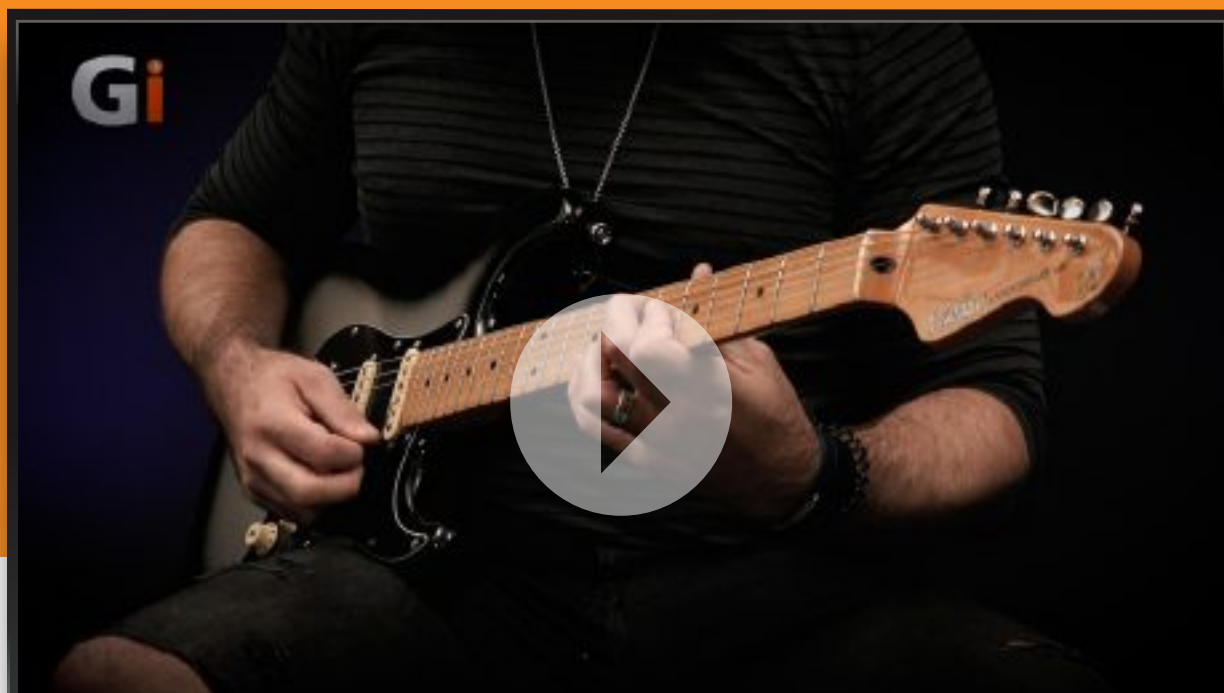
shredder's neck, but if you're a player who gets on with a finished fretboard and low frets, it doesn't get much better than this.

As you'd expect from a guitar bearing the Wilkinson name, the hardware on the V6HM is first class. Wilkinson bridges and tuners are some of the best in the game, and this guitar is no exception, with a smooth tremolo action and rock-solid tuning thanks to the 6-in-a-line E-Z-Lock locking tuners

and perfectly cut Graphtech NuBone nut.

If you're looking for a pro-level, workhorse guitar that can hang in just about any musical style and doesn't cost the earth, you can't afford to sleep on the Vintage V6HM. The Silver Burst finish looks absolutely killer too, but with production strictly limited in this livery, you'd better move fast if you want one!

**END** «



*Vintage 25th Anniversary Series V6HM Edition 2*



“As you’d expect from a guitar **bearing the Wilkinson name**, the hardware on the V6HM is first class...”



# Fiore Mark Lettieri Signature Electric

From his time with instrumental ensemble Snarky Puppy to countless studio sessions and his acclaimed solo work, Mark Lettieri knows a thing or two about guitars. Amid their constant journey to innovate the electric guitar, PRS decided to tap into Mark's vast experience and knowledge, a collaboration that resulted in the Fiore. Here's **Nick Jennison** to tell us more.

**CAST** your mind back to January 2018. It's the NAMM show, and PRS and John Mayer have just dropped the most controversial guitar of the last 10 years - the Silver Sky. For what is fundamentally quite a conservative three single-coil, vintage-inspired instrument, it REALLY got some people worked up. Well, three years have passed, the Silver Sky is very much here to stay, and PRS have just released their next bolt-on, single-coil instrument: the Fiore.

Designed in collaboration with musical polymath Mark Lettieri, the Fiore looks similar in silhouette to previous bolt-on models like the DC-3 and Brent Mason signature, but with a few notable cosmetic and functional differences. The most obvious is the lack of a pickguard and pickup rings - a first for PRS's flat-topped bolt-on guitars. The result is very elegant, like a classier update on a 90s Charvel.

The HSS layout is something that usually fills me with dread, if I'm honest. Because humbuckers and single coils usually have very dras-

**"I can't overstate the crazy versatility on offer here..."**

tically different frequency content and output, and that they usually like to "see" different pot values (typically a warm-sounding 250k pot to take the edge off single coils vs a clearer 500k pot for humbuckers). While it's a great idea in principle to have beefy humbucking tones in the bridge position for gainy tones and vintage single coils for everything else, but the reality is usually a humbucker that's way too loud and dark, and single coils that are too quiet and ear-piercingly bright. It's an incredibly hard pickup configuration to balance, but PRS has absolutely nailed it. Part of this could be down to the loud, thick-sounding single coils, which are notably fuller and hotter than those found on the Silver Sky (which are already meatier than a typical Strat single-coil). »



# Electric Guitar



## PRS Fiole

**MSRP:** (UK) £2599 / (US) \$2499

### The Breakdown

Vintage Modern



Specialised Versatile



Warm Bright



Affordable High-end



### For fans of

Incredible versatility.

Best-in-class build quality.

Clean lines.

For more information, please visit:

[prsguitars.com](http://prsguitars.com)



All of the tones you'd hope to find on this sort of guitar are there in abundance, with great clarity and authority in all five pickup selections. That's not all though. The two-tone controls have push-pull functions that greatly expand the Fiore's tonal palette. Pulling the bridge tone control switches the humbucker from series to parallel, which produces an airy chime that's somewhat reminiscent of a Filtertron - it's single coil-esque, but still with the firm low end punch of a humbucker. Pulling the second tone control gives access to either neck and bridge pickups together, or all three pickups at once.

I can't overstate the crazy versatility on offer here. The bridge humbucker alone can give you either mid-forward PAF power or hollow Gretsch clang, while the various single-coil combinations offer everything from clean Strat cluck in positions 2 and 4 (with the humbucker parallel) to muscular Texas blues in positions 2 and 5 (with the humbucker in series), right through to two very convincing Tele tones that cover everything from country twang to Keef depending on how you set the bridge pickup. It's hard to conceive of a style, a tone or a gig that this guitar couldn't cover.

»







# GTRS

## Intelligent Guitar

The GTRS Guitar is the next generation of guitar products, offering a complete, lightweight digital and analog guitar system built from the ground up. This system starts off with a one-of-a-kind guitar equipped with the GTRS Intelligent Processor designed in conjunction with master guitar builders and MOOER's digital sound engineers.

The GTRS Intelligent Processor System includes 11 classic guitar simulations, 126 guitar effects, 40 drum grooves, 10 metronome variations, and an 80-second looper.

# MOOER





“I could take this guitar blind into any gig, **safe in the knowledge** that not only could I achieve any tone I’m ever likely to want..”

Playability is predictably excellent, thanks to a super comfortable maple-on-maple neck and 22 tall-but-slim frets. As many of you know, I’m a PRS artist and love their guitars, but their factory setup is usually a little stiff for my tastes. I was all set to make my usual setup adjustments, but honestly, the Fiore played “just right” out of the box. It also balances beautifully on either leg and feels reassuringly weighty without being heavy and cumbersome.

If (heaven forbid) all of my guitars were lost to a bizarre gardening accident, and I had to choose just one PRS guitar to replace an entire collection, the Fiore would be at the top of the list. I could take this guitar blind into any gig, safe in the knowledge that not only could I achieve any tone I’m ever likely to want, but that I can play anything I’m ever likely to want to play on it, too. I’ll be sad to see this one go.

END◀

# DV Mark Raw Dawg 60 Eric Gales Signature

Following the amazing worldwide success of the Eric Gales Raw Dawg signature head, DV Mark has teamed up with Eric Gales to bring us the Raw Dawg 60 Eric Gales Signature Combo. The ultimate portable amp, needing a tremendous clean, warm and dynamic amp—all in a small and cool looking package.

**ERIC** Gales has taken the guitar world by storm. His incredible phrasing, tone and performances have captured the imaginations of Guitarists, Musicians and Music Lovers everywhere. DV Mark has teamed up with Eric to bring us a fantastic little combo amp that is sure to appeal to many gigging musicians. Enter the DV Mark' Raw Dawg 60'.

This is a super light-weight combo amp features a single channel, 60 watts, 6205 microtube preamp, 60-watt power amp (Mark Proprietary Technology) and 1x12 DV Neo Speaker Gold. The channel itself is simple, with a level, bass, mid, hi and reverb

knobs. These are super reactive and really dramatically shape the tone of your guitar or... pedals. And pedals are what this amp is all about, Eric wanted to have an amp that really complimented his pedalboard. Many professional guitarists get all their main sounds from pedals straight into a clean amp with good headroom. Eric wanted to bring us that in a compact size, with a speaker, with the ability to really shape the tone on the amp end. This is amazing when using drive pedals particularly, often drive pedals can sound dramatically different through different clean amps depending on the situation. However, the Raw Dawg 60

“The Raw Dawg 60 is the journey musicians **dream combo..!**”



# Signature

the good people at DV Mark are raising their tube-driven companion for all guitar players cabinet. Here's **Sam Bell** to tell us more.

gives us a lot of tonal flexibility to get the best out of our pedal pallet.

The clean channel itself is incredibly lush sounding and feeling to play through. There is a natural compression to it thanks to the 6205 microtube preamp; the reverb is also something to be admired. The voicing with everything set to noon is rich and punchy, a nice mix of classic and modern. And with how light the combo amp is itself, it actually resonates incredibly well with the DV »



## DV Mark Raw Dawg 60 Eric Gales Signature

**MSRP:** (UK) £599 / (US) \$TBC

### The Breakdown

Vintage Modern



Specialised Versatile



Straightforward High-end



Studio Stadium



### For fans of

Small amps that pack a punch

Inspiring tones

Eric Gales

For more information, please visit:  
[dvmark.it](http://dvmark.it)



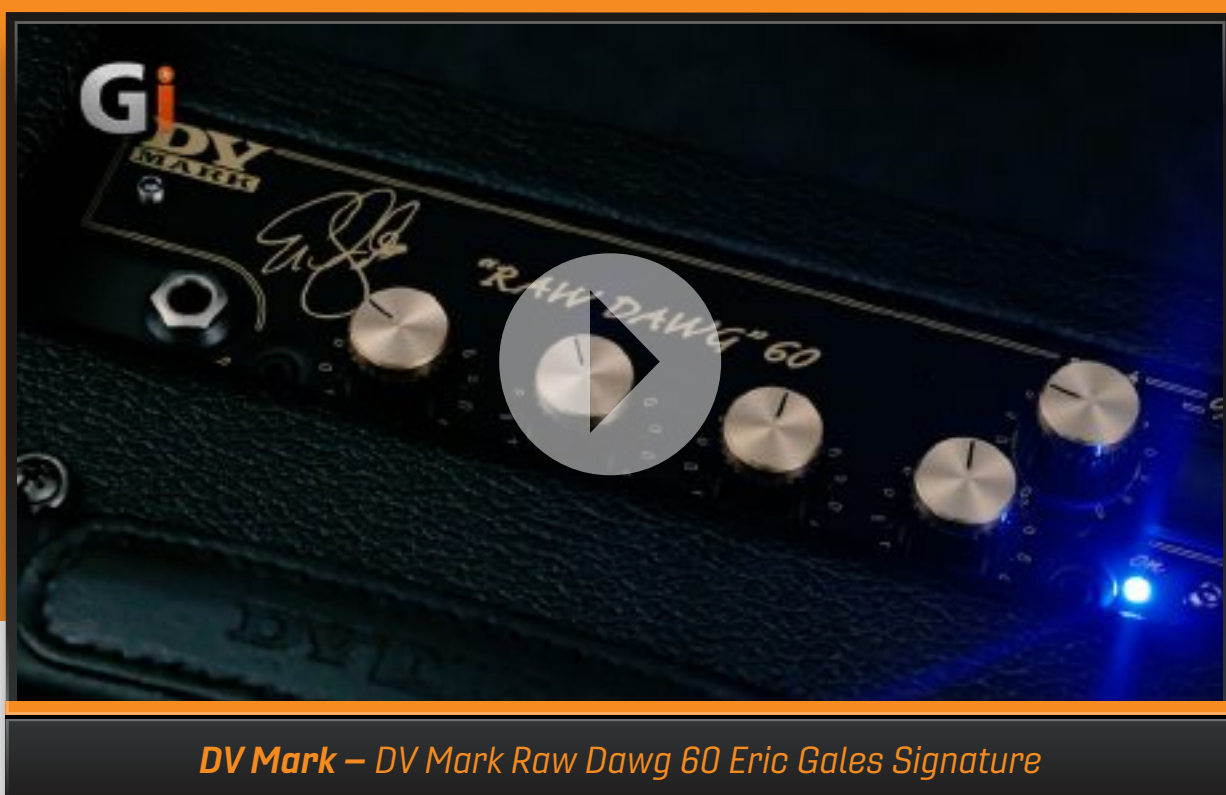
Neo Speaker. The tone fills the space perfectly. If this all isn't enough, there's an FX loop, AUX-in and Headphone out. Plus, its very reasonably priced considering how good it sounds, how light it is and how it looks.

When coming up with the ratings for this amp, the specialised vs versatile category is hard for me to fathom. It's both incredibly specialised, as it's a single channel, it's designed for pedals. However, because of this, it

also has the potential to be incredibly versatile. So in this category, I'd say it's subjective to the user and what they wish to get from it.

If you're a gigging musician looking for a light, compact Combo amp with tons of headroom and great EQ shaping possibilities. I'd look no further than this in my humble opinion; the Raw Dawg 60 is the journey musicians dream combo! Check one out!

END <<



*DV Mark – DV Mark Raw Dawg 60 Eric Gales Signature*



# SIBLING REVELRY



Introducing the dot9 family of pedals with the most sought-after Eventide effects: Blackhole®, UltraTap, MicroPitch Delay and TriceraChorus. Each pedal features five onboard presets (127 using Eventide's Device Manager), MIDI, Expression Pedal control and Mono/Stereo operation in a compact, easy-to-use package.

[eventideaudio.com](http://eventideaudio.com)

Eventide is a registered trademark of Eventide Inc. © 2022 Eventide Inc.

# Eventide®



# ORANGE SUPER CRUSH 100

**Nick Jennison** reviews the Orange Super Crush 100 Combo Amplifier—a 1 x 12-inch solid-state amp that emulated power. Building off their successful Crush Pro, the Super Crush 100 compact 100-watt power amp that pair to make it sound like you're really wailing on a giant tube amp. It has a sensitive 3-band EQ, and Orange's aggressive Dirty Channel, the Super Crush gives you plenty of control over your overdrive to just the right level of classic Orange grit.

**GUITARISTS** are superstitious creatures by nature. If, for whatever cruel reason, you want to make a guitar player recoil is completely unwarranted horror, try uttering the following phrases: "Buffered bypass". "Gauge 8s". "Yngwie Malmsteen blues album". Or the worst one of all - "Solid-state amp".

Yes, for some reason, the words "solid-state" have become synonymous in the minds of many guitar players with "the sound of 1000 wasps being individually hacksawed to death". Given the crimes against tone that were the cheap "transistor" amps of the 60s and 70s, it's easy to see why. But, much like men's leisurewear, things have gotten quite a bit better in the last 50 years.

Enter the Orange Super Crush 100. It's a recreation of the legendary Orange Rockerverb 100 - a firebreathing, Soldano-Esque monster from the turn of the millennium - but using solid-state technology in lieu of vacuum tubes... and it's really good! Available as either a 100w head or a 1x12 combo, it's a two-channel amp with a clean channel and a (really, really) dirty channel, footswitchable reverb, a buffered effects loop and a balanced, speaker-emulated XLR out. »





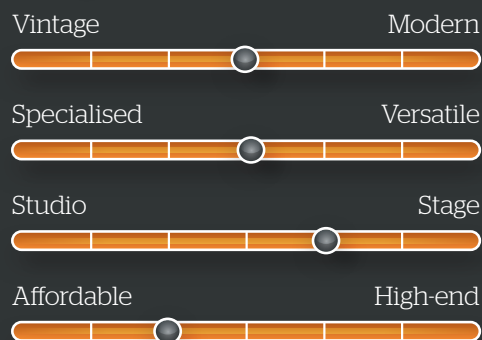
solid-state amplifier packing 100 watts of tube-  
t design features a 2-channel JFET preamp and a  
e amp. Equipped with four stages of gain, a pas-  
senty of headroom on your clean tones while shap-



## Orange Super Crush

**MSRP:** (UK) £599 / (US) \$699

### The Breakdown



### For fans of

Great classic gain and clean tones.

Simplicity.

Not having to visit the amp tech  
every 12 months.

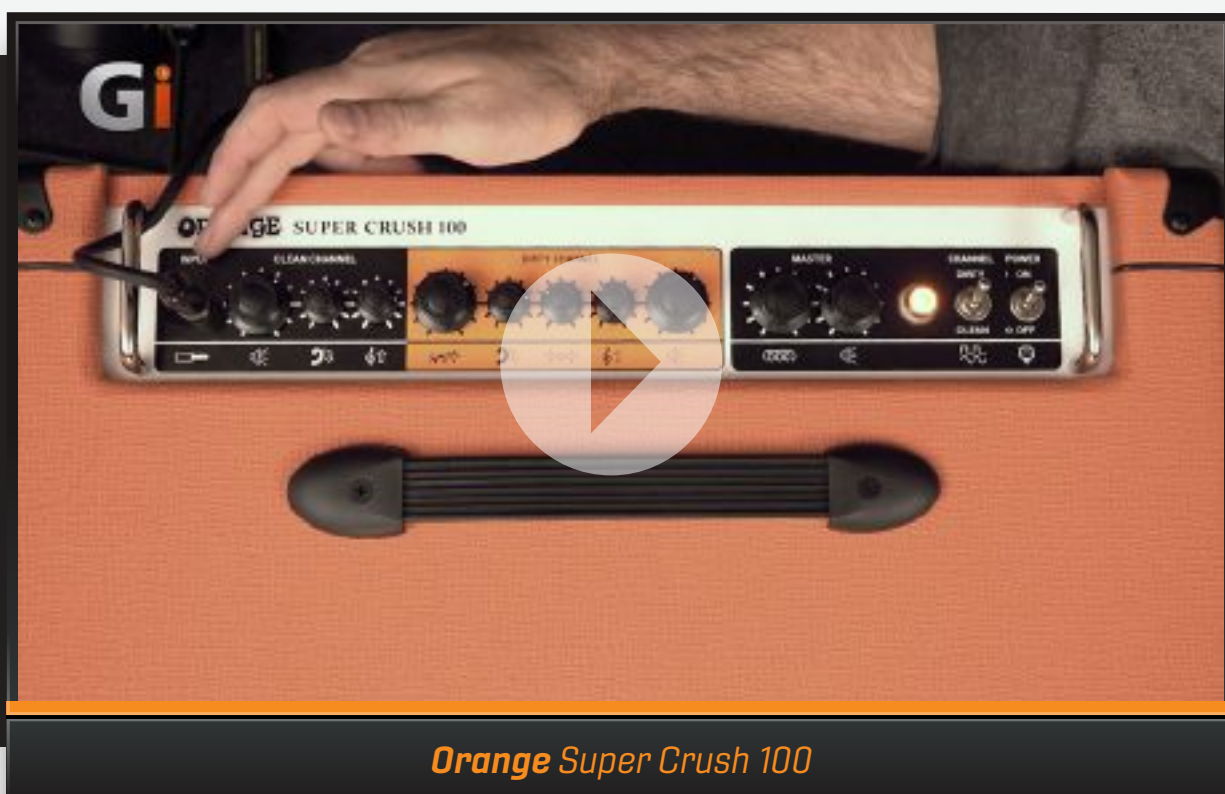
For more information, please visit:  
[orangeamps.com](http://orangeamps.com)



In terms of operation, it's typical Orange simplicity. Orange has a knack of giving the player just enough controls to get the tone where you want it, and not a single knob more. There's volume, treble and bass for the clean channel; gain, volume and three-band EQ for the dirty channel and a master volume and reverb control. The effects loop, footswitch jacks, speaker jacks and XLR output are all around the back on the head, but you can find them tucked away inside the open back cab on the combo version. I won't lie, it's a bit of a pain to get to these sockets

on the combo, and it might've been better to mount them on the back.

So, what about the tone? In a word, it's great, and testimony to the fact that great amp tone depends way more on circuit design than one particular type of component. The clean channel has that signature Orange midrange push that sounds full and fruity with both humbuckers and single coils. There's plenty of sparkle if you want it, but it's also warm enough to work as a really great pedal platform too. There isn't a whole lot of breakup »



*Orange Super Crush 100*





# FOXGEAR

## What are you waiting for?

Check out the entire range of Foxgear, Gurus and Baroni-Lab effects pedals at [www.jhs.co.uk](http://www.jhs.co.uk)



## Don't wait any longer...

# SUBSCRIBE FOR FREE!

go to

[www.guitarinteractivemagazine.com/subscribe](http://www.guitarinteractivemagazine.com/subscribe)

and sign up today!



available on this channel, but cranking the volume does compress the front of the note a little more in a very pleasing way.

The dirty channel picks up just past where the clean channel leaves off, and at low gain ranges you can get some of that AD30 purr. Start cranking the gain control and you'll find everything from Black Crowes to Black Sabbath to Black Label Society. It's not exactly a "modern" gain sound, but there's a crazy amount of satu-

ration on tap if you want it, and as powerful as the EQ is, it's really difficult to dial in a bad sound - so much so that when I "dialled blind" for the intro jam in the video that accompanies this review, I wound up with a setting that had the bass up high and the mids turned way down (scooping the mids on a solid-state amp? Send for the inquisitor...).

The XLR output is a very handy addition that allows you to either go direct to FOH or record





straight to your DAW without the hassle of mixing up a cab. One slight oversight is that the volume of the XLR out is controlled by the amp's master volume, meaning you can't record silently using the combo without unplugging the internal speaker. That gripe aside, it's a very convincing sounding speaker simulation. The closed-back model is warmer and fuller for high gain sounds, while the open back mode has an extended high end that might suit cleaner tones. In all honesty, I found the open back

mode to be a little harsh and sizzly, but the closed-back setting sounded great - and ironically, sounded much more like the combo "in the room".

The Orange Super Crush 100 is a killer sounding amp that's loud, light, affordable and versatile. Ok, it doesn't have any hot little glass bottles inside it, but that doesn't stop it sounding all kinds of great.

END «

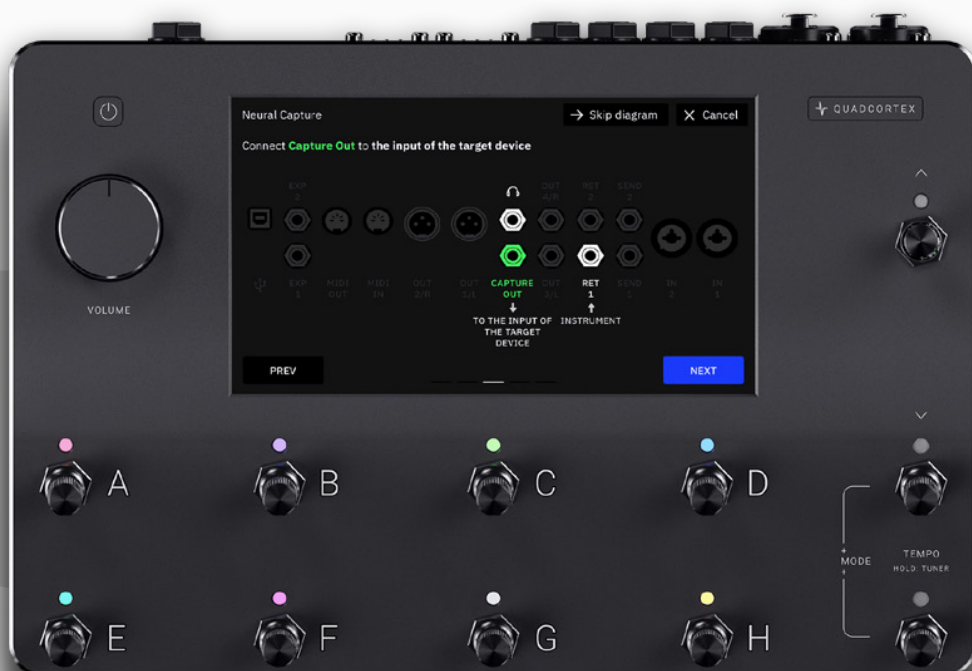


# Neural DSP Quad Cortex

The Quad Cortex floor processor from Neural DSP fuses high-precision studio guitar and bass tones with real-world gigging flexibility. This slim, self-contained floor processor is powered by Quad-Core SHARC DSP and Neural's proven sound-modelling technology to bring today's players the ultimate in grab-and-go session accessibility. Inside, more than 50 amps, 1,000 cabs, and 70 stumps serve as building blocks for crafting your favourite rigs.

**Nick Jennison** tells us more.

**IF** you've been in this industry long enough, you'll've seen the waves of "amp-replacement" guitar tech come and go: each claiming to be the solution to the woes of the valve amp user. First came solid-state amps; then digital rack units, the infamous "kidney bean," all culminating in the latest crop of modellers/profilers. As a bit of a "modelling sceptic", even I have to admit that this current generation is pretty close to the real thing.





Imagine my surprise when plugin mavens Neural DSP announced they were venturing into the world of hardware amp modelling with the Quad Cortex. The queues to test the beta version at NAMM 2019 extended around the block, but when I finally had a chance to sit down and try it on the Sunday afternoon (literally while the stand was being disassembled!), I was in full cynic mode ...and you know what? I was floored. The feel, tone and response was staggering. I knew right then that I was dealing with something special. Fast forward 18 months (and a global pandemic) and finally, it was time to review a production model. Was it as good as I remembered? In a word, yes.

Ok, let's zoom out a bit here and talk about what we're looking at. The Neural DSP Quad Cortex is a floor-format amp modeller with the ability to create "captures" of your amp, pedals, speaker cabinet, etc. "Sounds like pretty much every other modeller on the market then", right? Well, there are a few key differences that set the Quad Cortex apart from the crowd. First of all, the processing power under the hood is way, way in excess of anything else out there short of a high-end studio computer. Running out of DSP is a common problem with modern modellers, but with four of the most powerful processors available providing the juice, you'll never bump up against this with the Quad Cortex.

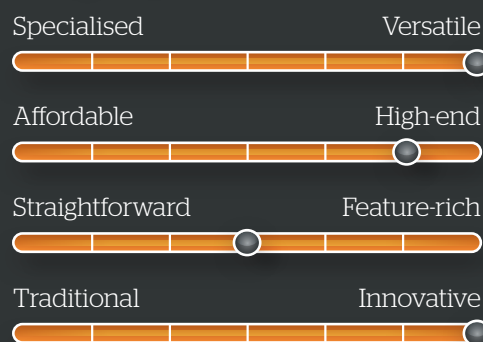
Second, and more interesting in my opinion, is the way the "capture" function works. On the surface, it's pretty similar - you connect the Quad Cortex to your amp/pedal/microwave etc, it plays the sounds of whale song and dial-up modems through your gear and records the result. What sets it apart is the way the resulting sound is captured and interpreted by the Quad Cortex. It uses a neural network that operates in »



## Neural DSP Quad Cortex

**MSRP:** (UK) £1599 / (US) \$1849

### The Breakdown



### For fans of

Supremely lifelike amp capture

Processing power

Slick UIs

For more information, please visit:  
[neuraldsp.com/](https://neuraldsp.com/)





a very similar manner to human hearing to decode the Dr Who noises into something that sounds like your rig, and the result is unbelievably natural. The machines are coming for us.

As if that wasn't enough, because there's so much power on tap, you can have multiple captures active in a single preset. You don't have to capture your entire overdrive > compressor > amp > cabinet signal chain in one go: you can capture the individual elements of your rig and put them together in any way you'd like. If you want to have the same fuzz capture feeding two different

amp captures, that's no problem. Why not make it four? Each with their own stereo reverbs? The Quad Cortex won't break a sweat.

If that sounds a bit like hard work, don't worry. The Quad Cortex comes with a host of factory captures that sound and feel incredible. I've owned a number of the amps they've captured and playing these captures felt so lifelike that I'm confident I could tell you where the knobs were set. But if amp models are more your speed, there are a ton of those available too: all based on Neural DSP's award-winning plugins. It's



“The Quad Cortex comes with a host of factory captures that **sound and feel incredible...**”

also a dream to edit, thanks to the gorgeous touch-screen display and the clever footswitches that double as encoders. If delving through menus has put you off modellers in the past, fear not: if you can operate a smartphone, you can operate the Quad Cortex. »



*Neural DSP Quad Cortex*





On to the effects, and this is where the Quad Cortex falls slightly short, in my opinion. Don't get me wrong, the included modulation effects, delays, and reverbs sound very good, but they aren't as "next-gen" sounding as the amp sims and captures are. There's also a significantly smaller selection than you'd get with some competitors. That said, it's very important to remember that this is a very new unit from a very new company - there are no doubt going to be regular updates, with more toys for you to play with.

I was a little concerned that I was too hyperbolic in the video portion of this review when I announced "the future is here", but on reflection, I stand by that statement. I've never played a modeller that has sounded and felt as convincing as the Quad Cortex, and I've never been so tempted to retire my amps to the studio. If it can convince a crusty rocker like me, I'm certain you'll dig it too. I highly recommended.

END «

# Tech 21 Paul Landers PL1 Signature

The fire and fury of Paul Landers' virile tone are immortalized in the Tech 21 PL1 Fly Rig. Paul Landers has been a longtime user of Tech 21's SansAmp guitar gear—notably the PSA and GT2—since the beginning of Rammstein's monumental career. „I've always been a no-amp guy," Landers says of his low-carry, laser-focused industrial guitar sounds heard on „Du Hast" and other hits. The Paul Landers PL1 features two distinct channels of SansAmp emulation, a host of essential FX, and 1/4" and XLR outputs, all at a size you can easily tuck under an arm in transit.

**Nick Jennison** tells us more.

**IN** previous editions of Guitar Interactive Magazine, we've looked at a number of Tech 21's excellent Fly Rig units. These little strips of tonal goodness offer guitar players all the tones they might need to get through a gig with minimal fuss and the smallest possible footprint.

As a rule, these pedals are crazy versatile despite their minimal control set. With the Paul Landers PL1 Signature Fly Rig, this is not the case. This hyper-specialized tonal toolkit is laser-focused on the crushing and

creepy tones that define Landers' work with Rammstein.

It's a relatively simple beast, with a two-channel SansAmp amp sim, a boost for poking through a mix, a delay that doubles as a vibrato, two choices of ambience and a tuner. There's no fluff, no menus, just a highly streamlined palate of devastating industrial tones.

The SansAmp is the heart of the PL1, offering two channels that occupy the extreme ends of the gain spectrum. „Wasser" is clean-





# e Fly Rig

“There’s no fluff, no menus, just a **highly streamlined** palate of devastating industrial tones...”

er-than clean, with a compressor to help keep things fat and present, while „Feuer“ is a murderous mid-2000s “Dual Rec” tone that sounds absolutely massive. If you’re looking for tones that sit somewhere between these two sounds, you’re bang-bang out of luck - but then again, if you’re interested in this pedal, you’re probably not looking for the perfect Klon clone.

There are independent high and low controls for both channels, along with a mid control on the “Feuer” channel, and these are very powerful without ever veering into “un-musical” territory. There’s also a mid-shift switch for that “Master Of Puppets” vibe, and a bite switch for even more aggression.

The boost is a straightforward, clean boost that comes after the SansAmp stage - it’s there to offer you more volume for solos, lead lines or anything that needs to pop out of the mix. The punch switch emphasizes the midrange for extra cut, which is crucial in a dense metal mix. »



## Tech 21 Paul Landers PL1 Signature Fly Rig

**MSRP:** (UK) £469 / (US) \$475

### The Breakdown

Straightforward Feature-rich



Specialised Versatile



Affordable High-end



Traditional Innovative



### For fans of

Massive industrial crunch.

Super clean cleans.

Travelling light.

For more information, please visit:

[tech21nyc.com](http://tech21nyc.com)



The effects section is pared down to the fewest possible options without being restrictive. There are two different sized „ambience“ settings for adding a little air to your tone - if you're used to hearing these sounds in a stadium, these subtle reverbs will get you that vibe in a smaller room. The delay is a clean digital delay with a tap tempo that's ideal for leads, swells and song outros, and can be swapped out for a creepy sounding vibrato that's perfect for more sinister moments.

In reality, the PL1 is as sonically specialized as it gets. You get crushing riffs, sparkling cleans...and that's it. If you want spongy lead tones or edge-of-breakup purr, this isn't the pedal for you. But if you want massive slabs of metal and shivers-down-the-spine creepy cleans, the PL1 will satisfy your darkest urges.

**END** «



***Tech 21 PL1 Paul Landers Fly Rig***



# WANT TO FEATURE IN THE NEXT **GUITAR INTERACTIVE?**



## IT'S SIMPLE. TO ADVERTISE...

**Get in touch with our sales team and let them  
help you book your advert.**

**Helen - UK AND EUROPE.**

[helen@guitarinteractivemagazine.com](mailto:helen@guitarinteractivemagazine.com)

**T: +44 (0)7803 726 012**

**Lisa - USA.**

[lisaspiteri@guitarinteractivemagazine.com](mailto:lisaspiteri@guitarinteractivemagazine.com)

**T: 973-610-0441**

# Boss HM-2W Heavy Metal

Produced from 1983 to 1991, the BOSS HM-2 Heavy Metal is a true legend in the history of the “Swedish death metal tone” with all knobs maxed is the defining voice of Swedish death metal, and the slight tweak in tone on tracks from mainstream to shoegaze. After years of requests from hardcore HM-2 fans, Boss finally released it 30+ years later in a special Waza Craft edition. The HM-2W delivers the authentic analogue sound with lots of modern refinements for enhanced performance. **Nick Jennison** reviews.

**THIS** pedal sounds terrible, and I absolutely love it. I love it so much; I used it all over the upcoming Blitzkrieg single. Let me explain...

Released in 1983, the Boss HM-2 was designed to emulate the powerful midrange grind of a cranked Marshall stack... and failed miserably. The sound was raspy, buzzy and blown out - the kind of sound that'll get you kicked off your wedding gig. The kind of sound that will cause your nana considerable distress. The kind of sound that could give birth to an entire genre - Swedish death metal.

See, “terrible” can mean “extremely bad”, but it can also mean “causing terror; sinister”. “Sinister” is the word here. Everything about this pedal is bleak, harsh and thoroughly un-

settling. It's a perfect antidote to the all-too-pretty metal tones we've become accustomed to. It's no wonder that bands like Entombed and Dismember gravitated to this disgusting, horrible sounding pedal set to its single usable setting - everything up full.

The Waza HM-2W is a loving recreation of the original pedal but with some significant updates for the modern guitar player. If you want that “Swedish Chainsaw” tone, this pedal will get you there with less hiss and a more usable volume range for matching up with your amp (you won't need to hunt down an old Marshall Valvestate to get “that sound”) - but it also offers a whole range of nasty tones for everyone else too.

Unlike the original, the entire gain range on this pedal is actually usable, meaning you can

“For pure nastiness, this pedal is in a **league of its own...**”



of distortion pedals. Its signature “chainsaw”  
tly milder sides of its personality can be heard  
ans, the iconic stomp is now reborn three dec-  
sound of the original in all its glory, coupled



## Boss HM-2W Heavy Metal

**MSRP:** (UK) £159 / (US) \$193

### The Breakdown

Straightforward Feature Rich



Specialised Versatile



Affordable High-end



Traditional Innovative



### For fans of

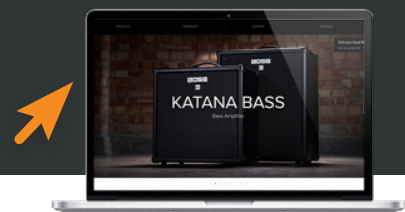
Death metal.

“Brutal” tone.

Upsetting your wedding band.

For more information, please visit:

[boss.info](http://boss.info)

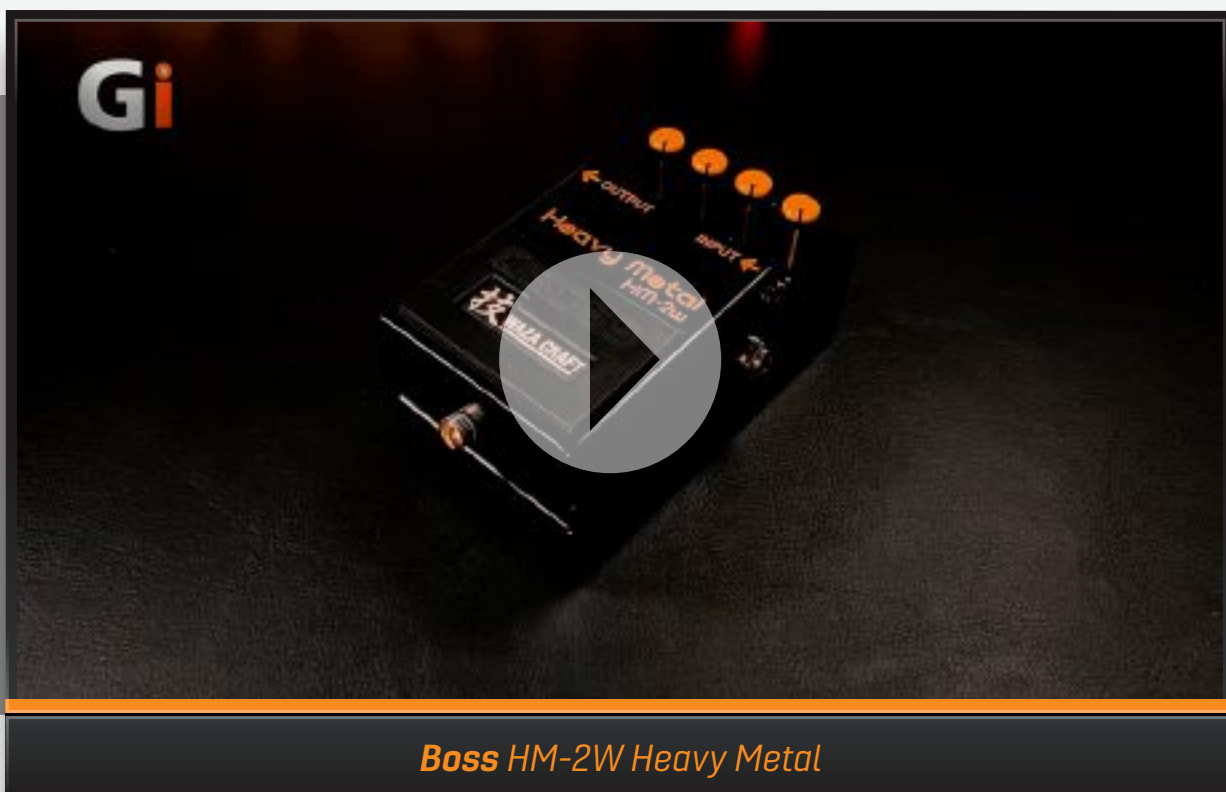


get that gnarly blown-out tone as a low-gain boost or just match it to your guitar's output. Likewise, you can actually use the EQ on this pedal. It still does that special tone with both knobs set to full, but the drop off when turning the knob from 10 to 9.99 isn't quite so drastic.

In addition to these updates, Boss has also included a second "Custom" mode that gives you more of everything: more gain, more attack, more lows, more upper mids. It also sounds a little smoother and more "conventionally beautiful", so if you want some serious nastiness with a little more authority, this mode will give it to you.

Like I say, this pedal is terrible in a very special way. By design, it's sinister, disturbing, subversive and thoroughly nasty. I've found myself reaching for it time and time again in the studio for both exposed "broken" sounds and for extra layers to add some edge and filth to a guitar part that sounds a bit too pretty on its own. If you're expecting smooth modern metal tones, you won't find them here, but for pure nastiness, this pedal is in a league of its own.

**END**◀







Like I say, this pedal is terrible in a **very special way**...

# Mixwave - Mario Duplantier Gojira Virtual Drum Software

Go from completely raw samples to mix-ready drums in just a click with the fully featured Mario's entire arsenal mix-ready out of the box. Featuring five drums with three different china options, all mixed at MixWave Studios. With an unprecedented amount of features, Duplantier can live up to any task. **Rodney McG** reviews.

**THE** Mixwave Gojira signature virtual drum set is a sample bank built for the Kontakt player. It's modelled after the kit used by world-renowned drummer Mario Duplantier from the metal band Gojira.

Usually a weak spot on many drum samplers, the Gojira drum set seems to be built around defining not just its namesake but being moulded into user-customizable tones. The interface is clean and clear without a clutter of options making everything easy to understand and access, but it definitely isn't missing extensive customizing ability. The samples used have exceptional clarity and take modification and additional processing exceptionally well.

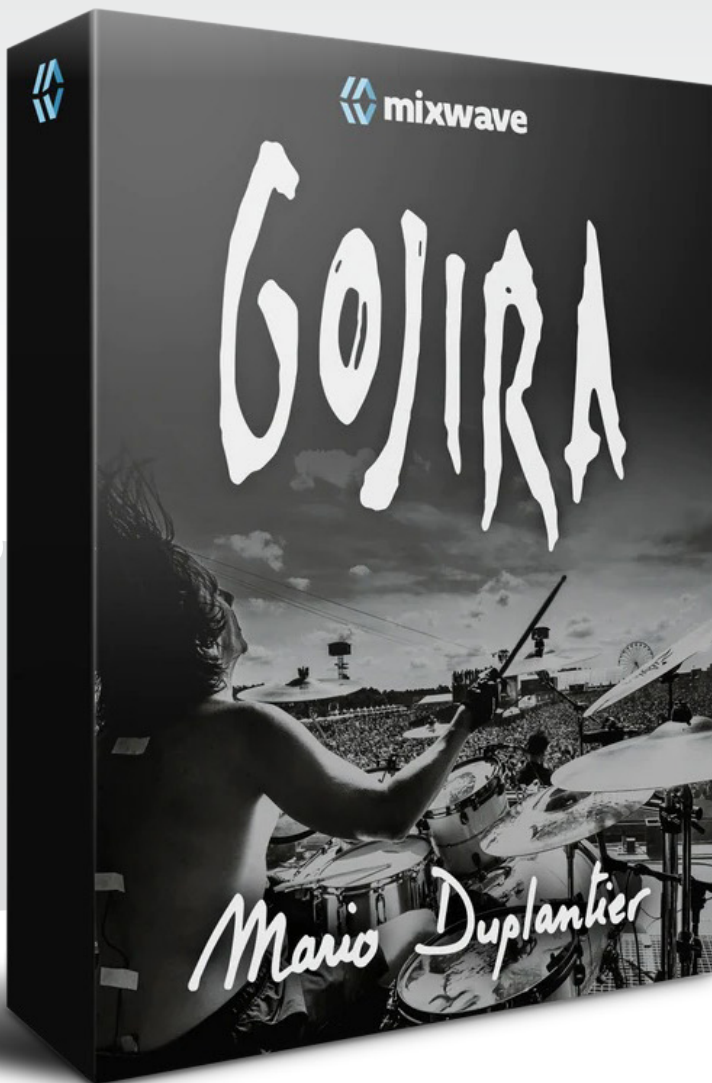
The processing engine onboard is not something to be dismissed quickly. The mixing options are definitely pro quality and capable of a wide variety of mix styles. A run-through of the stock presets will put any

concerns about being a one-trick pony piece of sound gear to rest.

The mixer is extensive and its controls offering just about every parameter you could want to create realistic mix-ready tones out of its sound engine. One of the exceptional features is the ability to select a single drum or a global selection of the entire kit with a single switch to remove all processing and just have the naked drums available. For experienced drum sound professionals, this is an exceptionally easy way to strip away all processing and start from the bottom up. A huge advantage is also the ability to selectively choose one or more drums individually to remove the processing so that you can make changes to one piece of a kit. Being able to make individual selections makes easy work of making small adjustments to a sound you may find exactly to your taste and all other respects.



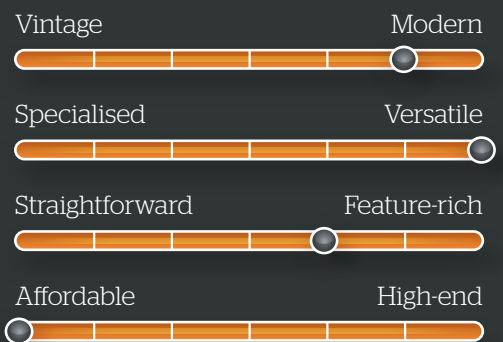
ured and intuitive mixer-style interface. Get  
ent snare options and nine cymbals with two  
res, tools, and controls, MixWave: Gojira - Mario



## MixWave - Gojira - Mario Duplantier Virtual Drum Software

**MSRP:** \$139

### The Breakdown



### For fans of

Raw samples & mix-ready drums.

Intuitive mixer-style interface.

Gojira.

For more information, please visit:  
[mixwave.net](http://mixwave.net)



Making these options easy and on a single switch is something I wouldn't be surprised to see other drum sample companies steal from Miwave. The mixer page is well laid out as well as the mapping for Midi drums. It carries presets for other drum software such as ezdrummer, BFD, Etc. Being able to re-map and not have to completely adapt your existing drum midis is a huge advantage. It also offers quick and easy to understand mapping for customizing your own electronic kit if necessary. Running through the presets proved that even with all the mixing for the set being done inside the drum sam-

pler, an extensive amount of sounds could be achieved. The Gojira signature drums definitely live up to its namesake with its ease-of-use excellent articulation, and thundering sound.

Finding the right balance between extensive options but not overwhelming interfaces and cluttered screens seems to be the constant battle in the drum software market. Mixwave has done an excellent job of finding that Center-Point without sacrificing sound quality or pro features.

END «



*Mixwave - Mario Duplantier Gojira Virtual Drum Software*





“Being able to re-map and not have to **completely adapt** your existing drum midis is a huge advantage...”

# THE Quietroom

At **Guitar Interactive**, we pride ourselves on bringing you in-depth reviews and demonstrations for only the best products the world of guitar and audio electronics has to offer.

If it's in Gi, then it's gear we'd buy! All of our written reviews and breakdowns are accompanied by a detailed video – so you can see and hear for yourself if it's right for you.



WHEN ONLY  
ACOUSTIC WILL DO

PRODUCT RECOMMENDED  
Gi  
PRODUCT RECOMMENDED



# Breedlove David Starr Rise Up Again Signature Model

**Rodney McG** takes a closer look at Breedlove's David Starr Rise Up Again Signature Model. Named after the song "Rise Up Again," off Starr's latest album 'Beauty and Ruin,' the guitar features the lyrics inlaid on the fretboard, sending a much-needed hopeful message after a tumultuous year for many. With only seven made, it is a rare opportunity for buyers to own a truly unique model with the superior Breedlove acoustic craftsmanship and sound, complete with an LR Baggs Anthem pickup.

**BREEDLOVE** Acoustic Guitars have released their limited edition signature model for solo artist and John Oates collaborator David Starr. The David Starr signature contains a number of uncommon build specs and options not commonly found in production acoustic guitars.

Starting with the top being a conventional choice of Sitka spruce, the back and sides are heavily flamed maple. The spruce and maple are both given a rich orange burst as well as the neck.

»







## Breedlove David Starr Rise Up Again Signature Model

**MSRP:** \$4999

### The Breakdown

Traditional Modern



Specialised Versatile



Warm Bright



Affordable High-end



### For fans of

Tremendous playability.

Rich tonal textures

Stunning looks.

For more information, please visit:

[breedlovemusic.com](http://breedlovemusic.com)



The body contains a gloss finish, while the neck has a smooth satin finish giving the smooth, well worn naked wood feel. Also interesting is the ebony bridge that is string through. This option eliminates the need for bridge pins, making changing strings easier, faster and leaving behind concerns of losing the pins during the process.

Also on board is the LR Baggs Anthem pickup. The controls are set inside the top

portion of the soundhole, allowing easy reach for adjustment. The mic and pickup volume are both adjustable via wheel dials on the face of the pickup. The output jack is set in the rear strap pin.

The choice of maple and spruce, as opposed to a more common wood like mahogany, makes a defined, articulate and pronounced tone. This offers a more balanced sound and avoids the muddy low-end and »



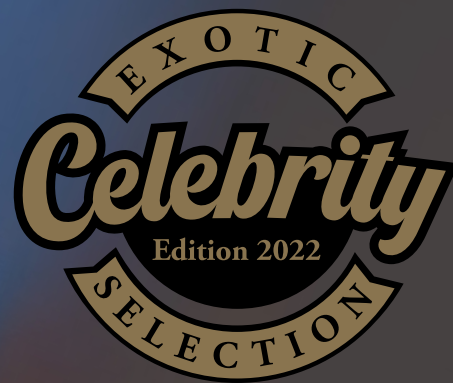
**Breedlove** David Starr Rise Up Again Signature Model



Ovation  
GUITARS

# CELEBRITY TRADITIONAL PLUS

CS24P-FMYR-G



*The Limited Edition  
Flame Myrtlewood Top*



A BRAND OF  
**GEWA**  
GUITARS

f ovationguitars  
@ ovationguitarsofficial  
theovationguitars  
// ovationguitars.com

overhyped boom when digging in or hitting hard, which can be common with many large-sized or large-bodied acoustics. The neck being not only satin but on the slimmer side and not having a massive width at the nut make it comfortable and quick feeling when playing fast or complex passages.

Certainly not lacking in low end, the concerto body shape that was chosen for this series offers plenty of chamber surface area for acoustic projection and, when combined with the maple, gives an optimum balance between projection







and definition. Finally, the most prominent visual feature is the cursive phrase “Rise up again” written in cursive inlay across the centre of the fingerboard. This phrase has special meaning for David Starr and is a personal slogan of great value for him; he chose to make it a featured centrepiece of the guitar’s visuals.

The Breedlove David Starr signature is truly something different in the acoustic guitar offerings of late. If you’re looking to check one out, you probably shouldn’t wait. It is a limited edition run. If there is no later production model, when it’s gone, you are out of luck.

END «

The Breedlove David Starr signature is truly **something different** in the acoustic guitar offerings of late...”

# Vintage V880WK & Vintage V

There's an aura of 1930s blues about the new Vintage Statesboro' Whisky Sour Series of acoustic and electro-acoustic guitars, designed in partnership with English guitarist and blues historian Paul Brett. The new Vintage Statesboro' Whisky Sour acoustic and electro-acoustic guitars (available in dreadnought, concert and parlour body sizes) all share the same 'bluesman on a budget' theme, looking authentically cool in a satin matt, Whisky Sour finish highlighting the natural grain pattern of the all-mahogany construction and subtle soundhole rosette. **Nick Jennison** reviews the Vintage V880WK & Vintage VE-440WK Statesboro' Whisky Sour.

**IF** there's one positive that came from the Great Depression-era in 1930s America, it's that it produced some great music and some timeless guitar designs. While the guitars from this era were likely barely playable by modern standards, it's hard not to be inspired by the vibe of these instruments and the legendary bluesmen and women that played them.

Designed in collaboration with British guitarist Paul Brett, the Vintage Statesboro line of acoustic guitars pays homage to these instruments in looks and tone at a price that a working musician on a budget can afford. They also offer modern playability and convenience without sacrificing the vibe that makes those old guitars so special.

Available in a variety of body styles, both with and without electronics, we took a look at the larger cutaway and pickup

equipped VE440WK dreadnought model and the smallest and cheapest guitar in the range - the V880WK parlour. They're both all-mahogany instruments with the same 650mm/25.6" scale length, and finished in the same gorgeous satin "Whisky Sour" finish - a refreshing change from the sea of anonymous spruce dreadnoughts that occupy the budget acoustic space.

The V880WK parlour guitar is a delightfully intimate playing experience. The smaller body style produces less low end than its bigger siblings, with a sweeter, more vocal midrange that's ideal for delta slide, delicate fingerstyle and even classical styles. By contrast, the VE440WK dreadnought is bold and rich sounding with plenty of projection and powerful low end that's perfect for more heavy-handed styles like campfire strumming or singer-songwriter style accompaniment.



# E-440WK



VE880WK

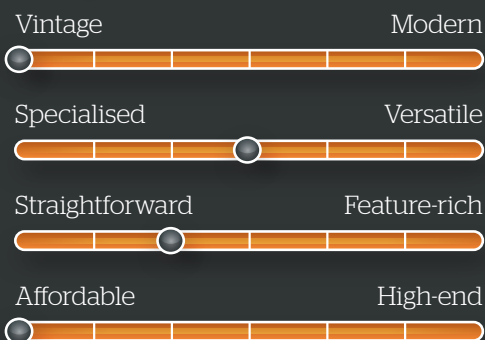
VE-440WK



## Vintage V880WK & Vintage VE-440WK

**MSRP:** (V880WK) £125 / (VE-440WK) £125

### The Breakdown



### For fans of

Smokey blues-tones.

Great depression-era vibes.

Exceptional value.

For more information, please visit:  
[vintageguitarsrus.com](http://vintageguitarsrus.com)





Electronics come courtesy of Vintage's proprietary pickup system, which includes a tuner, treble middle and bass controls and a phase switch for defeating feedback on loud stages. While I'm not a fan of "shoulder-mounted" preamps and generally prefer more discreet designs that are hidden inside the

soundhole, this system isn't terribly intrusive, and it does sound very natural.

The playability on both of these guitars is excellent, with a very comfortable action all the way up to the dusty end and a slim neck profile that feels great for both "thumb-over"



and “classical” hand positions. As you’d expect from Vintage, the fretwork is perfect with no high frets, sharp ends or other anomalies that are all too common in guitars at this price point.

These two guitars, along with the entire Statesboro range, offer absolutely outstanding value for money for the guitarist looking for some 1930s bluesman mojo on a shoestring budget. They look great, play great, sound great and cost less than a decent overdrive pedal. Honestly, there’s no excuse for NOT owning one!

END «



# THE Basement

At **Guitar Interactive**, we pride ourselves on bringing you in-depth reviews and demonstrations for only the best products the world of guitar and audio electronics has to offer.

If it's in Gi, then it's gear we'd buy! All of our written reviews and breakdowns are accompanied by a detailed video – so you can see and hear for yourself if it's right for you.

Sponsored by Rotosound





GI88

# THE PLACE FOR BASS



## Aria DMB 206 Bass

Side by side with DM-206, Aria's DMB-206 fully inherits the heritage and tradition of the DM-206, but with updated specifications to suit modern players' needs. Featuring a short-scale length, it's a little smaller and user-friendly for players with smaller hands—also ideal choice for the sideman who wants to explore the bass. **Sam Bell** tells us more.

**THE** time has come for me to review my first bass here at Guitar Interactive. Those who are regular may know me as a Guitar player, so Bass players, please take my opinion on this (as with all reviews!) with a pinch of salt. Being a Guitarist, however, I do create lots of music,

and when I write & record, I play bass, and I think it is important for Guitarists to play bass (and vice versa!) as it helps your overall musicianship and no better than looking at this short-scale groover.

In this issue, I took a look at the Aria DMB-206; this is a retro style, short-scale bass from





the original DM series as well as, the entire body is physical-  
x-string players who want to

Aria, who makes affordable & quality instruments. The DMB is part of Arias' Retro Classics series, featuring model lines that were originally launched in the 1960s.

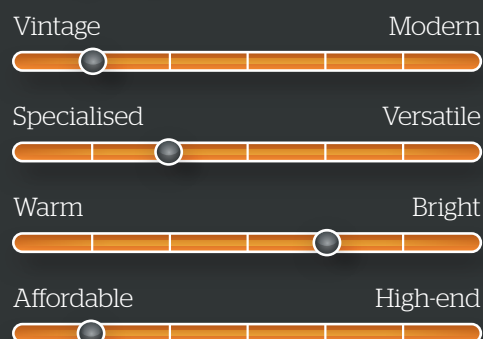
The DMB206 features a Basswood body, Maple Neck, and Rosewood Fingerboard. The body design features a double cutaway with a slightly protruding lower horn on the cutaway, which gives the instrument a quirky look. The neck has 20 frets and has a scale length of 30 1/2 which can be considered short scale. This gives the bass a unique tone compared to a standard »



## Aria DMB-206 BK

**MSRP:** (UK) £419 / (US) \$TBC

### The Breakdown



### For fans of

Iconic looks.

Value for money.

Short-scale basses.

For more information, please visit:  
[ariaguitars.com](http://ariaguitars.com)



scale length four-string bass which can be between 34 – 36 inches. It's also important to state the neck is a bolt-on neck with four screw holes connecting the neck to the body.

The electronics include two punchy Mini Humbucker pickups, one volume, one tone and one pickup selector that gives us three position choices (neck, both, & bridge). This is all offset with good solid chrome hardware. The model I reviewed featured the standard Black finish and white pickguard; however, the DMB 206 also comes in Vintage White and a 3 Tone Sunburst. All look fantastic!

How does it sound? If you're into Rock, Alternative styles, then the DMB206 will be right up your street; the short scale length emphasises a slightly more mid-range tone that's in your face and punchy. Experimenting with different pedals and amps, the humbuckers will give you the

clarity and punch you need for those styles. In terms of playability, well... I'm a Guitarist playing a Bass; it's perfect for me; it doesn't feel too far from a regular guitar neck due to the short scale. The fretwork is great, super smooth, no harsh edges on the bass that I played and a very smooth fingerboard for moving around. As I'm not a 'proper' fingerstyle bass player, I'm not best qualified to say how this instrument fares with that style of playing; there are several places on the pickups to rest a thumb, however, but it might not be standard as far as I'm aware.

The verdict? If you're a rocker or an alternative indie guru or a Guitarist looking for a great sounding and playing bass – the DMB 206 is well worth a look, it's reasonably affordable, looks really cool, and it's built incredibly well considering the price. Go check one out!

**END**«





# Tech 21 Bass Fly Rig V2

The original Tech 21 Bass Fly Rig (introduced in 2014) was a true game-changer for players, hobbyists, and expanded into a series. Each Tech 21 Fly Rig is much more than a pedalboard long and weighing just over 20 oz., each sleek, compact unit embodies an entire rig. At its possible to go direct to a PA, studio mixers and computer interfaces. **Rodney McG** tells us

**TECH** 21's Bass Fly Rig V2 is the newest iteration on their all in one pedal format solution. The Bass Fly Rig V2 is designed to be a single unit that covers everything a bassist needs from preamp to cab sim, effects, and direct connections.

In the new era of ultra-light-weight touring and gigging, the Bass Fly Rig V2 offers an elegant solution for players who might

want their entire travel rig to be able to be taken directly on a flight or just put in the front of a gig bag. This can even eliminate the need to check a bag.

Arriving at a gig with an unpredictable backline, badly taken care of amps, or antiquated gear that doesn't cover modern tones is an often complained about issue that Tech 21 has aimed to solve.

Proving that this is the design focus, the Bass Fly Rig V2 comes with multiple adapters for the different variations on power supply in different countries. It's also housed in a sturdy metal casing, making it truly roadworthy.

The interface has four different selection sections available by footswitch.





in all categories, from touring pros to bedroom  
ard. In a single pedal. And no board. Less than 13"  
core is the all-analogue SansAmp, which makes it  
more about the Tech 21 Bass Fly Rig V2.

First is a Compressor, followed by the  
preamp / SansAmp section. Then an effects  
section that includes an Octave, Fuzz, and  
Chorus. Also on tap is a Tuner.

You are not limited to the onboard effects  
as a loop is included as well.

To make sure your connection is solid and  
performing its best, there is a pad for active  
basses, and if you are clipping your signal,  
the Chorus button will light up to alert  
you.

Not initially obvious is the fact that there  
are two different style SansAmp circuits on  
board. One based on the original SansAmp  
Bass Driver circuit, and one based on the  
VT Bass series. These are switchable by the  
Character switch.

The Octave function is deceptive in that  
there are a lot more available tones than a  
simple octave. By using the additional dials  
for Range and Q, you can get wild, almost  
synth-like effects and tones. It will fill up  
many hours of tone experiments after you  
dive in. »



## Tech 21 Bass Fly Rig V2

**MSRP:** (UK) £355 / (US) \$465

### The Breakdown

Traditional Modern



Specialised Versatile



Straightforward Feature Rich



Affordable High-end



### For fans of

Taking your sound anywhere.

Rugged, all-metal housing.

Robust EFX section

For more information, please visit:

[tech21nyc.com](http://tech21nyc.com)





## THE BASSMENT\_RIG REVIEW

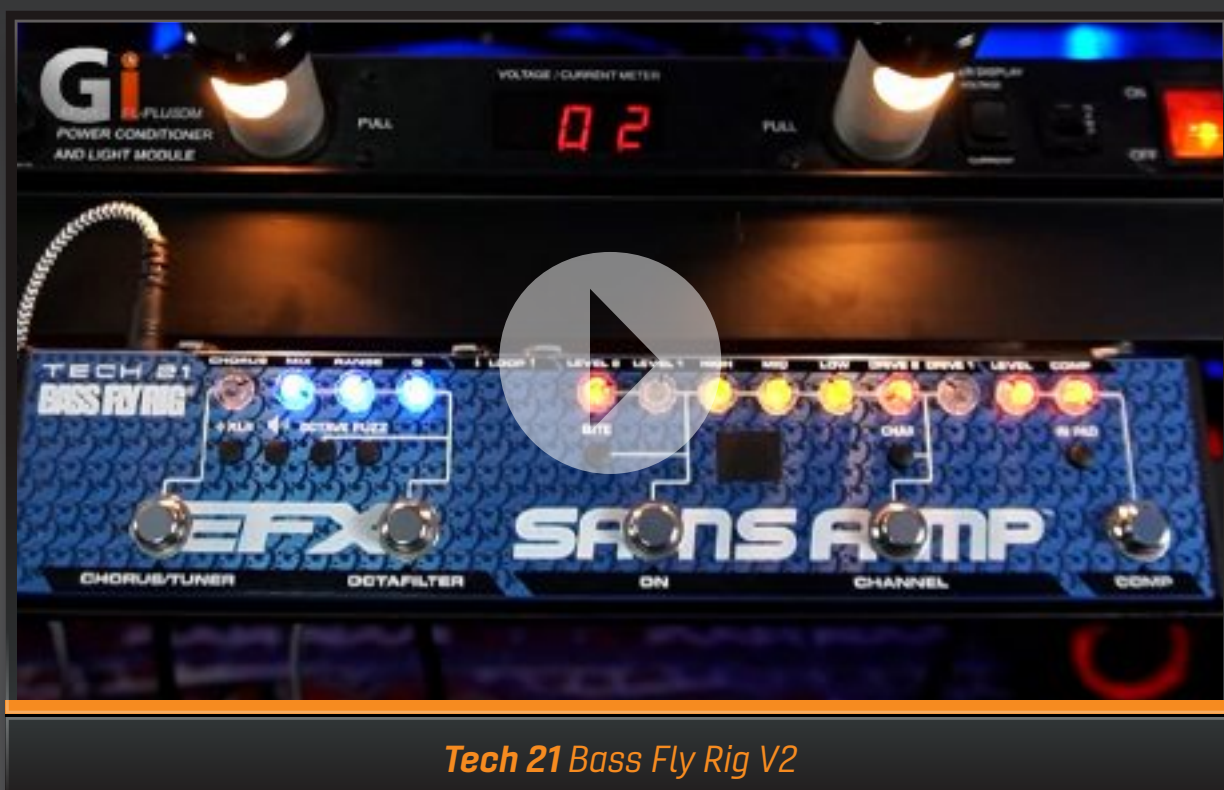
At the end of the unit, we have the Chorus that does a great job of offering more heavily modulated tones as well as subtle and more atmospheric sounds. A cab sim defeat switch is also on this end of the board, allowing you to use just the preamp and effects sections should you want to go through the available backline, etc.

Highlights here are the quiet switching and solid construction. If you are go-

ing straight to a board, any loud pops or noise when switching is an instant disqualifier. The heavy-duty housing means it can stand up to the beating road gear inevitably suffers.

Having a solid wrapping to a wide range of tones and options makes it a one-stop, single-source processor for live shows, travelling, and large and small venue conditions.

END «



*Tech 21 Bass Fly Rig V2*

# Spector

**NS PULSE II**



**PLACE VIDEO  
HERE**

# Eventide TriceraChorus Pedal

The TriceraChorus pedal from Eventide is a vintage-inspired tri-chorus stompbox that delivers the lush, shimmering chorus you crave for your guitar, bass, synth, strings, vocals, and beyond. Engineered with rich but not over-the-top MicroPitch detuning, the TriceraChorus offers a watery, customizable chorus sound like no other.

**EVENTIDE** is the masters of taking a relatively simple concept and throwing the entire kitchen sink at it: offering players every option for tonal tweaker they could possibly want and several they didn't know they wanted. This is probably most evident in their flagship "do it all" H9, but no less apparent in their deliciously deep "single effect" pedals like the Ultratap, MicroPitch and Black Hole. »





livers all of the syrupy-smooth deep modulation  
cket brigade-style chorusing and Eventide's  
o other. **Nick Jennison** tells us more.



## Eventide TriceraChorus Pedal

**MSRP:** (UK) £299 / (US) \$299

### The Breakdown

Traditional Modern



Specialised Versatile



Straightforward Feature Rich



Affordable High-end



### For fans of

Classic tri-chorus sounds.

Swirly modulation effects.

Limitless options.

For more information, please visit:

[eventideaudio.com](http://eventideaudio.com)



But surely a chorus pedal can't be that deep, right? Well, dear reader, if you thought Eventide was going to give you a sky blue box with speed and depth knobs, you haven't been paying attention. Inspired by classic '70s and '80s rack units, the Tricerachorus has no less than three separate chorus - one on the left, one on the right, one up the middle. With chorus, vibrato and chorale voices, a separate detune effect and an extra chewy "swirl" mode, the possibilities with this pedal are endless.

Despite all of this complexity, the controls on the Tricerachorus are very intuitive indeed. You have master mix and rate controls (the former doubling as a "mode" control), a separate mix control for the detune effect, and individual depth controls for the left, centre and right channels. If you want to go deeper, you can access another level of tweakery with the alternate control functions, activated with the dedicated button next to the detune knob. If you have a specific sound in mind, it's really easy to dial it in, but it's much more rewarding to just get stuck in and start turning knobs.

Once you have your perfect wobble dialled in, you can save your settings to one of five preset slots, which you can easily recall with the right footswitch, or even via MIDI if that's your bag. You can also connect an expression pedal which will allow you to "morph" between two different settings in a single preset.

If you're looking for the absolute deepest and most expansive modulation sounds, you're going to want to check out the "swirl" function. Activated with the right footswitch, this mode adds a chewy, phase-shifted throb to your tone that reminds me of 2000s era Incubus. It's a very addictive sound, and having that extra "gear" of modulation available at the tap of a footswitch is very cool.

The Eventide Tricerachorus is a killer sounding chorus, vibrato and detune pedal, but it's also way, way more than that. If you're not afraid to get in and start tweaking, you'll be rewarded with some of the lushest, swirliest modulation you've ever heard.

END «

The Eventide Tricerachorus is a **killer sounding** chorus, vibrato and detune pedal..”





# THE Columns

Inside each and every issue, we have a host of exclusive lessons — with our team of **world-class contributors** offering their unique insight, knowledge and expertise to help you get the most out of your own playing.

CLASS IS BACK  
IN SESSION

COLUMNS EXCLUSIVE COLUMNS  
**Gi**



COLUMNS TOM QUAYLE

# THE Tom Quayle COLUMN





# Making Chromaticism Simple

**MANY** aspects of fusion and Jazz playing can seem very daunting at first and have an element of the dark arts about them. The mysterious and often over-complicated nature of concepts such as ‘playing outside’ and ‘chromatic approach notes’ used by all Jazz and fusion musicians, can seem like rocket science for the uninitiated. However, there are ways to develop your chromaticism that don’t involve a membership with MENSA and a four-year degree programme.

Let’s define what we mean by chromaticism and why it’s important. Playing chromatically doesn’t mean that we will simply be playing a chromatic scale (a scale containing all 12 notes available in western music). The idea is to connect scale tones by adding in some of the notes in between any scale notes a tone apart. Let me emphasise that this is a simplified concept and that chromaticism

can become a complex art form – the point is that it needn’t be in order to get started. Chromatic playing is important because it has become part of the vocabulary of Jazz/fusion playing and as such is required in order to sound authentic within the genre. I often hear many players who know countless scales and arpeggios and can play them over complex chord changes but still sound like something is missing from their playing. Often it is the chromaticism that is missing and the effect is easy to hear.

For the purpose of this tutorial let’s take a simple three note scale that most of you will already know – the G major scale. This scale is constructed from tones and semitones (two fret and one fret gaps respectively). Whenever we find a tone or two fret gap we can play the note in between to create a chromatic effect. We call these extra notes ‘chromatic additions’ to the scale. Some chromatic addi-



*Tom Quayle: Fusion Fundamentals*

tions sound better or smoother than others. On the low E and A strings try adding in the 6th fret with your third finger to create the pattern, 3,5,6,7 on each string. In this case the 6th fret is our 'chromatic addition'. Notice how smooth this sounds. On the D and G strings simply fill in the gap between the 5th and 7th frets giving you 4,5,6 and 7th frets. On the B and high E strings do the same process filling in the 6th fret this time giving us 5,6,7 and 8th frets.

Now you have a chromatic addition on every string simply by filling in the gaps. Try playing right through the scale and resolve or finish back to the 7th fret on the high E string (the note B). Notice that you can still hear the sound of a G major scale even though you've added in all of these chromatic notes. I have given you some examples of how you

can utilise this idea in the video and improvised a solo using chromatic additions in A Dorian (the same notes as G major).

Once you are used to the sound and technique required to play this new scale, feel free to add in these chromatic notes as you and your ear see fit. Try this technique with any other scales you know simply filling in gaps between any notes a tone apart to create a more authentic fusion sound. See if you can spot this kind of technique in solos by players such as Greg Howe, Brett Garsed and T.J. Helmerich.

Bear in mind that this is just the beginning of your chromatic journey, so keep searching for new sounds and I'll see you next time.

**END** «



# PART 2

# EXTREME SHREDDING

with Sam Bell

**Sam Bell** continues his new and exclusive column on the ultimate high energy playing.

**HELLO** and welcome to the second instalment of my Extreme Shred column! I hope you have been having fun with some of the concepts looked at in last issues lesson. Last time we took a look into a cool way of visualising 3 note per string scales that can be used to create legato lines that sound more 'arpeggio' based. We managed this by simply taking a 3 note per string scale and voicing it with 3 notes on a string followed by 1 note on the next etc. We called this technique 3-1-3 technique. I also spoke about how you can play these patterns with hybrid picking and legato for an ultra-smooth sound that players such as Greg Howe and Guthrie Govan are known for!

In this issue we are going to take some of these patterns and extend them with some tapping techniques and 4 note per string scales. Like I mentioned in the last column, this is extreme shred guitar! So I won't be talking too much about basic legato technique, I will be speaking about how I came up with some of the licks and patterns and also some



details which I think are pretty cool! Please refer to the video lesson and tab throughout these descriptions for each lick. Let's dive right in!

### Lick 1: Tap slides.

This lick uses a pattern that by itself outlines an E Dominant 9th sound. However it can be superimposed over other chords (like many of these licks) to create different extension tones. I utilise tapped notes on the top of the 3 note per string sections to extend the pattern further up the neck. Using slides on the tapped notes I can further extend this pattern, now we have something that is more like a 5-1-5 pattern as opposed to a 3-1-3. We will be looking at some more extreme examples of this 5-1-5 idea in the next column, but alas we must move onto the next idea.

### Lick 2: Double taps.

This lick outlines a Dmaj9 tonality. Which works very well over F#m7 as well. This pattern has some double taps and tap slides within it. When doing tapped slides it's important to focus on accuracy of the slide, making sure you really homing in on the note you are aiming for within the slide. It can be hard to see where you are going when doing tapped slides, so like most new ideas, please practice slowly and aim for accuracy. Double taps are self-explanatory, it takes a bit of getting used to tapping twice for a wide interval trill on the top notes however with a

bit of careful practice these double taps will feel easy. My key bit of advice for these is to keep your tapping light and accurate, aim to tap near the fret wire as this is the most sensitive place for a hammer on to sound out when using hammering techniques. This will mean you can lighten up and not 'bear down' on the tapping too much which will make this technique sound much quicker and smoother.

### Lick 3: 4 Note Per String & Position Shifts.

This pattern is a long sequence that uses a lot of mini ideas within the line to give it an interesting contour. The main points in this lick that I would like to address are the position shifts and the 4 note per string segment. When practising position shifts, make sure the first note that you slide into with your index finger is rhythmically strong. Simply practice each 'segment' of this line slowly up to the first slide into note and aim for accuracy, once you have that down then add the next segment and so on. You may also notice the 4 note per string section, if you find the stretch too much for this pattern you could substitute it for a chromatic 4 note per string idea for a fusion sound. Practising legato 4 note per string really helps with increasing fretting hand strength and dexterity. And it's also great to be able to throw 4 note per string ideas into your legato lines to create interest or move to other areas of the neck.



## Summary:

Like with most licks, I find it best to take what you want from them, what you feel would benefit your own unique playing. So please whilst learning these licks, look for variations and see if you can find some of your own twists, turns and phrasings! Have fun, keep practising and I shall see you in the next issue of Guitar Interactive for some more extreme shred guitar exploration!

END«





COLUMNS **CHRIS BUCK**

**CHRIS  
BUCK**

**ROCK  
SOUL**







Having shared the stage with rock music icons such as Slash and Ritchie Blackmore, **Chris Buck** is one of the most exciting young guitar players on the music scene today. With his band Buck & Evans' debut album set for release in 2018, Guitar Interactive Magazine is proud to welcome Chris' brand new column exploring the world of modern rock and blues guitar playing. »



## LESSON 3: HENDRIX

**I** Having shared the stage with rock music icons such as Slash and Ritchie Blackmore, Chris Buck is one of the most exciting young guitar players on the music scene today. With his band Buck & Evans' debut album set for release in 2018, Guitar Interactive Magazine is proud to welcome Chris' brand new column exploring the world of modern rock and blues guitar playing.

Having shared the stage with rock music icons such as Slash and Ritchie Blackmore, Chris Buck is one of the most exciting young guitar players on the music scene today. With his band Buck & Evans' de-

but album set for release in 2018, Guitar Interactive Magazine is proud to welcome Chris' brand new column exploring the world of modern rock and blues guitar playing.

It pains me to say it, but Hendrix wasn't love at first listen for me. Far from it in fact. Comparative to the guitarists that first inspired me to pick up a guitar, his playing seemed imprecise; a little sloppy and rough around the edges, especially on live recordings. For whatever reason, it didn't resonate with my 12-year-old self. Still, I think there must have been some subconscious appreciation of his importance and influence as I







### *Chris Buck's Rock & Soul Lesson 2*

**“...IT'S THE EXPRESSION IN THOSE NOTES THAT HIT US WHERE IT HURTS OR WHERE WE FEEL IT MOST...”**

absorbed what I felt I could at the time, before moving on to players whose style I found more ‘consistent’ and more accessible to understand and ultimately, emulate. Slash, SRV, Eric Clapton, Gary Moore and Rory Gallagher, to name a few.

Bizarrely, I don't recall a defining moment that it really ‘clicked’ for me, but 15 years on, it's those very idiosyncrasies that now form the lynchpin of my love of Hendrix; that loose, uniquely-Jimi approach to melody, harmony (and tuning...!) that make his



# “HOW DIFFERENT WOULD HAVE VAN HALEN’S PANAMA SOUNDED WITHOUT A PICK?”



recordings so wildly exciting, dynamic and unpredictable. Most musicians spend a lifetime striving for those rare of-the-moment seconds of spontaneity and fluidity were the years of practice, dedication and theoretical knowledge combine to produce something infinitely more meaningful and

profound than the sum of their parts – a connection to some higher power that Jimi appeared to channel so effortlessly every-time he touched a guitar.

From a guitarist’s perspective, there are so many things that it’s easy to be drawn



to when analysing Jimi's playing and his approach; his lead work, playing with his teeth, behind his head, the twin Marshall stacks turned up to 11, his use of effect pedals...that it's incredibly easy to overlook the thing that he did for at least 90% of his time on stage or in the studio; play rhythm. Except, like most things related to Jimi, you couldn't really call anything that he played conventional, none more so than his rhythm work. And for me, this is where the true magic of his playing lies. If you haven't heard it, check out his version of Bob Dylan's Like a Rolling Stone live from Winterland on YouTube; his chord work underneath his singing is utterly mesmerizing and every bit as melodic as the vocal melody and later, his solo. Aside from an impeccable sense of melody and groove, the key to this was using his thumb (in his case, on his right hand) to fret the bass notes, leaving his index, middle, ring and little finger free for more intricate harmony. The result is a freedom that more traditionally fingered barre chords (i.e. index finger running along 5 or 6 of the strings) doesn't allow.

If using your thumb to fret bass notes is not something you've attempted before, be warned – it's a somewhat alien concept at first and may take some getting used to. I can't recall struggling at any great length with the execution more than I did the concept but at the time, it was the next logical evolution of my playing; I knew what it was that I was trying to emulate and I knew how to achieve. Understanding

this and attempting to get to grips with it was a reasonably seminal moment in my development as a guitar player and really helped define the path I took from that point on; it changed my approach to the role of not only chords but rhythm playing in general, blurring the boundaries between what had prior been a very clearly demarcated border between 'rhythm playing' and 'solos'. It's part of the broader brush that Hendrix painted with, redefining what we thought of as the limitations of guitar playing in the process.

This massively underappreciated facet of his playing is one of the many reasons that Jimi's true legacy runs much deeper than the showmanship, charred guitars and the posthumous tie-dye t-shirts. His musicality and poetic fluidity transcends his status as the poster boy for 60s psychedelia and ensures his ability to inspire in a way like no other musician, past or present. Listen to Axis, and I can guarantee you'll find something you'd previously missed...50 years on. Little Wing says more about Jimi's life than he could have ever intended - a snapshot of perfection that's over no sooner has it begun.

END «





THE QUIETROOM\_ **GIORGIO SERCI**

FIN



SPONSORED BY  
 **YAMAHA**



# CREATIVE FINGERSTYLE

*Study n.23*



## HELLO

there and welcome to Guitar Interactive's Quiet Room.

In this column, I would like to share a short composition of mine called African Sunset, inspired by the beautifully rich and complex rhythmic vocabulary found in African music, particularly from Mali.

One of my favourite aspects of African rhythms is the recurrent use of polyrhythms, often morphing from binary to ternary rhythms, namely subdividing in multiples of 2 or 3. Furthermore, the juxtaposition of singing like melodies and heavily syncopated and/or displaced rhythms or, what in western music are described as metric modulation, consisting of implying different meters at once.

This piece starts with a 'chorale style' intro, namely a harmonized hymn-like melody. This is followed by the main theme, harmonized in thirds and super-imposed to an ostinato bass figure, consisting of quartet notes. The guitar is to be tuned in drop D, namely with the 6th down a tone to D. This will expand the range of the guitar in the lower register, and it will also make a few chords easier to play, like for example the F chord in bar 16 etc.



The melody consists of a short repeated motif, rhythmically displaced; in other words, whereas it's firstly presented on the 1st beat of the bar, this is repeated on the second beat of the 2nd bar, creating an effective rhythmic

tension and release, which feels like playing a  $\frac{3}{4}$  over a  $\frac{4}{4}$ .

Below is the harmonic content of the intro and outro, described with chord symbols:

Dm13	C/E	Dm6 Add2/C#	Fmaj7#11	%
------	-----	----------------	----------	---

The main theme navigates chords within Am (Am, F, G, Dm11), and A harmonic minor (E7).

This piece provides an opportunity to improve coordination skills, playing the bass line with consistency and with the intended dynamic variations, as well as presenting the melody in a singing-like manner (cantabile), while complementing it with harmonies, often a third below.

As always, inversions have been utilised to create melodic bass lines, which act as counter-melodies in the lower register. This is evident particularly in the intro/outro. The term inversion refers to the way a harmonic structure (a chord) is voiced or presented.

Triads can be voiced in three different positions/inversions:

a): Root position: root is lowest note in the chord

b): 1st inversion: 3rd is the lowest note in the

chord – (b)

c): 2nd inversion: 5th is the lowest note in the chord – (c)

Seventh chords could also be voiced as a 3rd inversion (7th in the bass). For example D/C = D7 3rd inversion, described by (d)

One of the technical hurdles of this piece is the need to use keep the melody at the fore or the arrangement. To do this, it may help to sing it while playing it, to be sure we are emphasising as needed.

As always, I would like to recommend re-searching the above-mentioned techniques in order to be able to use these to compose your own pieces. We have to allow ourselves to make mistakes and reflect on the reasons why we like, or not a particular sound, a chord progression or modulation. Eventually, these sounds will become part of your musical lexicon and we should be able to use these effectively and creatively.



The picking-hand pattern is predominantly as follows:

(Please note E=low E string, e= high E string)

'p' often plays the first two notes of each broken chord, as in bar 1 and 'i, m, a' follow.

Play each part in a relaxed and clear manner, making sure your thumb is a little forward compared to the 'i, m, a' fingers, in order to prevent it from colliding with the 'i' finger. As always, focus on attack and tonal consistency. The melody and the supporting harmonies will be played with the 'i, m and a' fingers, so attack is needed to outline the melody.

Next we are going to look at the left hand part (chord shapes):

## INTRO:

**BAR 1:** (beat 1,2): Open D (6th), A, D (4th) with index on fret 5 of G, middle f on fret 6 of B and little f on fret 7 of e, followed by index (from previous barre') on fret 5 of e.

**(BEAT 3,4):** Middle f on fret 2 of D(6th), index on fret 1 of B, little f on fret 3 of e and fret 1 of B again.

**BAR 2:** (beat 1,2): Open D (6th), A, D (4th), middle f on fret 2 of G, open B and index on fret 1 of e, followed by open B.

**(BEAT 3,4):** Ring f on fret 4 of A, index on fret 2 of G, open B and e, followed by fret 2 of G again.



*Giorgio Serci - Creative Fingerstyle*

**BAR 3 AND 4:** Middle f on fret 3 of D(6th) ring f on fret 3 of A, little f on fret 3 of D with index on fret 2 of G, open B and e, followed by a 'freely' arpeggio of the upper chord structure.

**BAR 4, 5, 6, 7:** Open A.

## SECTION A:

**BAR 8, 9, 10, 11:** Open A, middle f on fret 2 of G, index on fret 1 of B, pull-off to open G and B and ring f on fret 4 of G with middle f on fret 3 of B. This pattern is repeated, displaced of one beat.

**BAR 12, 13, 14, 15:** As previous 4 bars.

**BAR 16, 17, 18, 19:** Similar pattern to the previous one but with the following fingering: Ring f on fret 3 of D (6th), middle f on fret 2 of G, index on fret 1 of B. Pull-off to open B, back to fret 1 of B. Open e, followed by middle f on fret 2 of G and little f on fret 3 of B.

Next repeat section A, adding only a passing note in the final bar (E on fret 2 of D 6th).

## SECTION B:

**BAR 25 TO 28:** As from bar 8 to 11 but over an open D pedal.

Repeat from the top and then play bar 13.

**BAR 13:** Open E, middle f on fret 2 of A, little f on fret 4 of D, index on fret 1 of G, open B and e. Next, play the natural harmonics found on the 12th, 19th and either on the 5th fret or directly above the sound hole.

**BAR 29 TO 32:** As previous 4 bars, but with an E7 on beat 2 of bar 31 (middle f on fret 2 of D (6th) index on fret 1 of G and little f on fret 3 of B).

## SECTION C:

**BAR 33 TO 40:** As from bar 8 to 15, apart from landing on an Am in bar 39.

## SECTION D:

**FROM BAR 41 TO 44:** Play an Am, G, F and C triads over an A pedal, with a triplet figure displaced by one quaver (8th note). These will be played with a 3/6 barre' (the first 3 strings), on fret 5, 3, 1 and landing on C major. These 4 bars are repeated.

**BAR 45 TO 48:** Similarly to the previous 4 bars, alternate G and C major triad over an F, fret 3 of D (6th). Repeat these 4 bars twice.

**BAR 49:** Open D (6th), A, ring f on fret 3 of D, open G, index on fret 1 of B and open E. Hold this chord for another bar (a Fermata sign was used to save space)

**BAR 50:** Middle f on fret 2 of D (6th), index on fret 1 of G and little f on fret 3 of B.





Hold this chord for another bar as per bar 49.

Repeat from the Sign to the Coda.

**OUTRO:** As the intro but with a slightly different RH pattern at the end.

Congratulations, you have completed 'African Sunset'!

As always, you will be able to download a transcription by selecting the menu option in this page.

I strongly recommend experimenting with a few picking variations, changing the chords as you wish in terms of voicing (higher or lower), as well as trying the same picking pattern on a different chord progression, or using a 'capo' on fret 2 for a brighter outcome.

When repeating any section twice or more, you may want to play 'sul ponticello', (closer to the bridge) or 'sul tasto' (over the frets) for more contrasting results.

Make sure you highlight the melody (singing is a great strategy to play the melody in more assertive and singing-like manner)

Focus on minimum-movement approach, as this will help delivering the piece in a more accurate and consistent manner, while saving energy.

This will complete this creative fingerstyle lesson.

I hope you will enjoy playing this classic tune arranged for solo guitar and that this will give you some ideas on how to write your own solo guitar compositions and re-arrangements.

END «



You can also find me on **instagram** on **giorgio\_serci** or **twitter** **@giorgioserci** as well as on **facebook.com/giorgiosercimusic**

*Until the next time -  
Good-bye.*

Check me out here at  
**www.giorgioserci.com**





# NICK JENNISON'S THE ULTIMATE GUIDE TO MELODY & PHRASING

**Go beyond** just licks, and learn the secrets of how to construct the perfect melodic guitar solo packed with head-turning phrasing.

Improvisation guru **Nick Jennison** presents the key ingredients that make up modern blues, progressive rock and minor blues guitar phrasing; including note choice, resolution and nuance—combined into study solos to engage your ears as well as your fingers! Want to truly master your craft? Then check out part one of this exclusive Guitar Interactive course.

Ever wondered what goes into writing a truly great melody? What about solos that take you on a journey with them, like a story within a song? In this course, Nick Jennison guides you through the process of creating the kind of evocative, memorable lines that are the hallmark of not just great guitar players, but all great musicians.

The **Ultimate Guide to Melody & Phrasing** includes 50 examples of melodic development exploring everything from note choice, intervals and melodic contour to timing, expression and dynamics, along with and three full-length solo studies in three different styles: “Modern Soul,” “Melodic Prog” and “Minor Blues.” Each of these solo studies is accompanied by note-for-note tuition, as well as a complete masterclass explaining the rationale behind the composition.

If you want to become a more musical player, this is the course you’ve been waiting for.

**Watch this entire course and more incredible lesson content with a **Gi Plus** subscription.**



To find out more, visit: [guitarinteractivemagazine.com/gi-plus/](http://guitarinteractivemagazine.com/gi-plus/)

